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- Why most of Liam's songs are "fookin' rubbish"
- Why Heathen Chemistry is "our second best album"

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No, seriously... p5

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15 JUNE 2002

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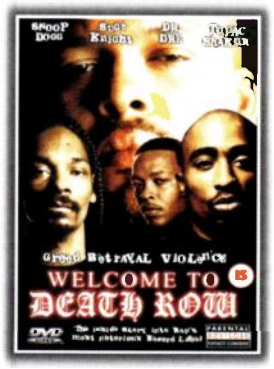

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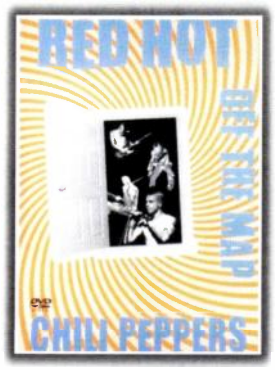

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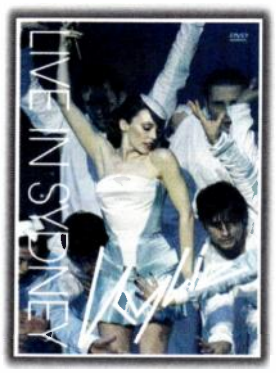

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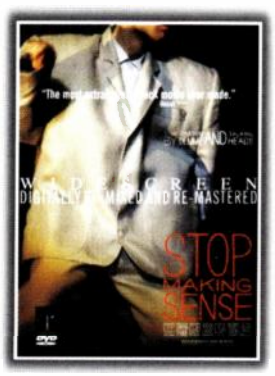

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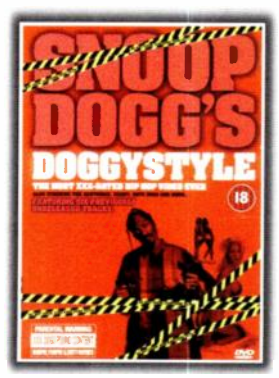

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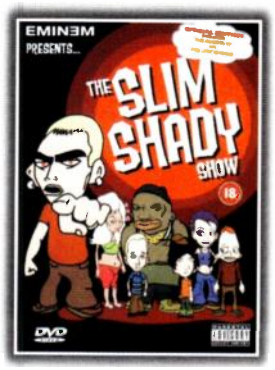

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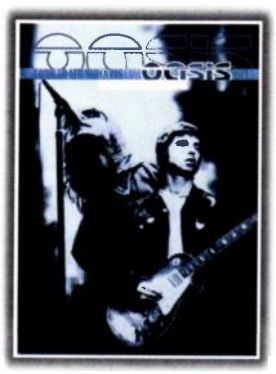

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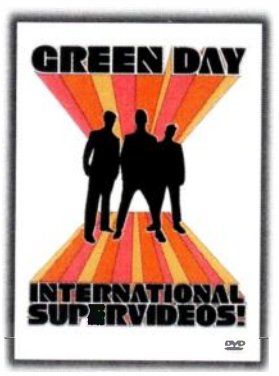

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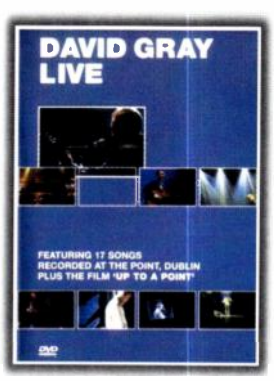

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SLIM WHEN WE'RE WINNING!

The Fatboy's done good: Norman and Jon Carter

FATBOY SLIM ROCKS JAPAN AFTER ENGLAND'S STUNNING WORLD CUP VICTORY

Fatboy Slim celebrated England's World Cup win against Argentina last week with a jubilant live show in the Japanese city of Sapporo.

The superstar DJ took to the stage of the Zepp in Sapporo on Saturday, just down the road from the Sapporo Dome where England scored their dramatic one-nil win the day before. Wearing a Japanese football shirt with a 'Fatboy 1' legend emblazoned on the back, he spent his two-hour set kicking massive footballs back and forth with the buoyant crowd.

Over 1,000 clubbers were packed into the small venue to see Fatboy Slim and his two support DJs **Midfield General** and **Jon Carter**. The trio have been touring venues in Japan in cities where England have played their group matches under the banner The Kick And Spin Tour.

They were due to play again on Tuesday (June 11) in Osaka ahead of England's game against Nigeria. The crowd at the Sapporo gig was largely made up of Japanese fans with a number of British ex-pats, all of whom were charged by England's earlier win.

At one point in the night, football devotee Fatboy Slim held up a sign, in Japanese, which congratulated the Japanese on a great World Cup. Fatboy's mixed-bag of a set included the Kylie/New Order hybrid of 'Can't Get You Of My Head/Blue Monday', 'Lithium' by Nirvana, 'Rock Lobster' by the B-52s and 'Don't Stop Till You Get Enough' by Michael Jackson. He finished his show with Gorillaz' '19/2000' – an ironic dig at Gorillaz mainman Damon Albarn with whom he has fallen out in a row over production of tracks on the new Blur album.

"It was a really great atmosphere," one reveller told *NME*. "Fatboy Slim had a really good contact with the crowd. Everyone was delighted by the win and the gig. We were pleased someone finally made it along to Sapporo to play a gig. We don't usually get people up here – it's not a big city. Everyone was just really up."

But there is an injury worry for the tour. During the show, Jon Carter tried spinning across the stage in an office chair, but fell five feet to the floor.

"It's bloody painful," he said. However, his spokesman said he would definitely be fit enough for the next gig.

"It was a really great atmosphere. Everyone was delighted by the win and the gig"

PHOTOGRAPHY: PA

How Eminem beat the scrawny dickheads

STAR TAKES PERSONAL RESPONSIBILITY FOR SUCCESS OF SECURITY SURROUNDING 'THE EMINEM SHOW'

Eminem claims that he beat the bootleggers with elaborate security measures surrounding 'The Eminem Show' – despite the internet leak.

The album was circulating widely on the internet, prompting the release date to be brought forward by a week. Despite this, the rapper believes his own security regime for 'The Eminem Show' prevented the album leaking months in advance.

Speaking to Tim Westwood on Radio 1, Eminem joked: "Seriously, the album sucks – please don't buy it. Just get it off the internet like my little brother does."

But he explained that, due to an elaborate security regime, not even his manager had an early copy of 'The Eminem Show'.

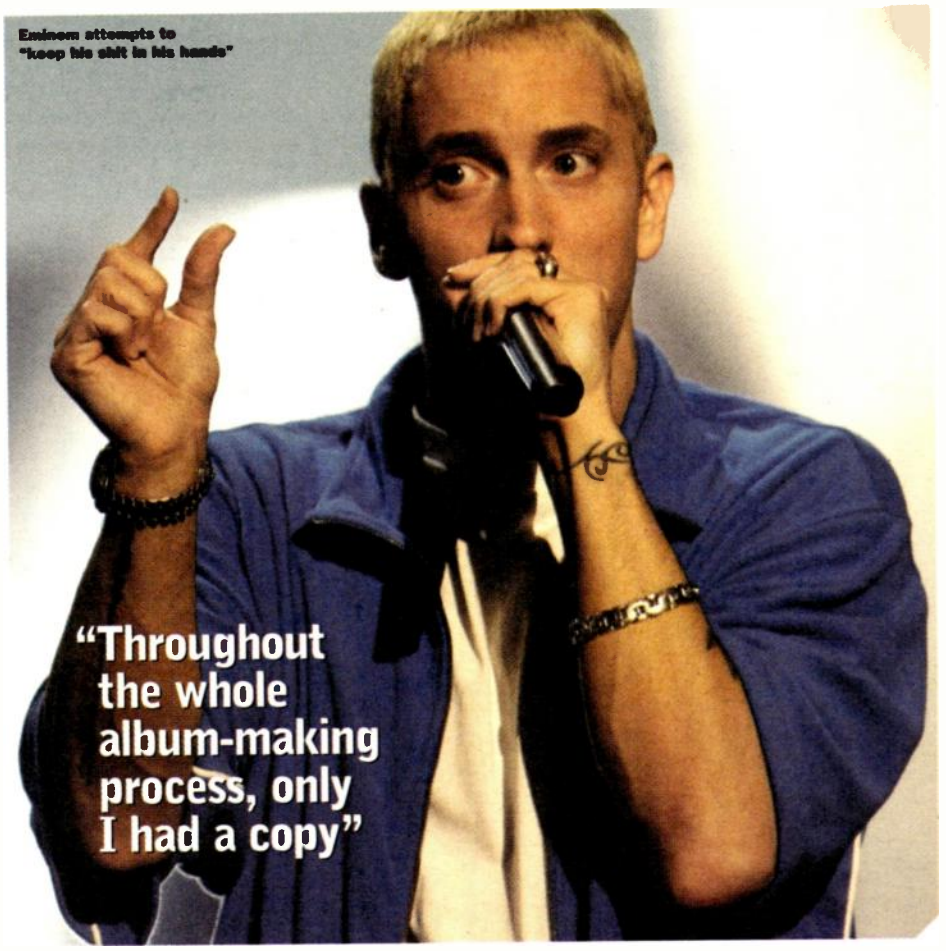
"Throughout the whole album-making process, only I had a copy," he said. "Nobody at the label, not Paul *(Rosenberg, manager)*, not Proof *(from D12)*, nobody had a copy – only me. That was premeditated and we all agreed it would be that way, just so that if anything happened I was the one to blame. That's the way we kept it locked down, which is the difference with the D12 album and my last two albums. This time, we kept this shit in my hands."

Commenting on the early acclaim for the album, Eminem said: "I feel like this probably is my best album so far. This one is personal. I feel like I've grown, and in order to survive in this game I've had to grow. Everything that happens in my life I'm able to take it and write about it and reflect it. Sometimes I wonder if I need drama in my life in order to make songs and keep writing."

Eminem also elaborated on his beef with rapper Canibus, who has mocked Eminem with his own character Stan on his 'C – True Hollywood Stories' album. On 'Square Dance', Eminem tells Canibus to *"jump off my dick and stay off"*. Eminem revealed that the beef goes back almost four years to when he met Canibus and he was an "asshole".

Asked about the feud, he said: "Can'o'shit? He's like on some fag shit. His little 'Stan Lives', or whatever, barely peeked my radar. Hopefully he'll do something better to get my attention. No matter how big I get or whatever happens in this game, I've always got my ear to the street. If you're an MC and you mention my name in the wrong way and you draw first blood, I'm going to come back at you."

Despite his success, Eminem claimed that he still represents "white trash". He explained: "I still represent that class of people who can come from nothing and be something."



Supergrass make low-key vinyl return

Supergrass return next month with a limited-edition single, 'Never Done Nothing Like That Before'.

The single is to be released on seven-inch vinyl only on July 1 and will be limited to just 1,500 copies. It marks the band's first new material since the 1999 album 'Supergrass'.

Drummer Danny Goffey told *NME* of the band's time away: "We've just been living our lives, really. I've been doing some music with my girlfriend, but just taking it easy most of the time. Gaz went driving around America for a while. We were a bit lazy! We went to the south of France last year to write and started work on the album in October."

The band's as-yet-untitled new album was recently completed at recording studios in Rye and is due for release in the autumn. Rock producer Tony Hoffer – who recorded an album of material with Suede which was later scrapped – has produced the album. Songs include 'Prophet 15', 'Run', 'Grace' and 'Rushhour Soul'.

Goffey said of the single: "We're just releasing a white label with a stamp on it, like we did when we first started. It's a pretty upbeat, mad sort of song."

Supergrass will debut new material at their Meltdown festival show at London's Royal Festival Hall on June 28.

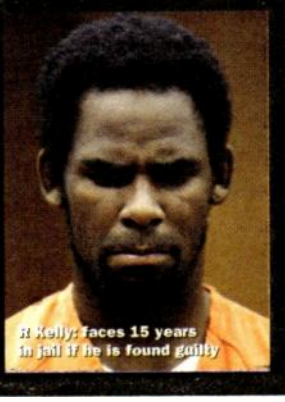
"We were going to play a Bowie song with The White Stripes at the end, but I think they're touring at the time," said Goffey. "It's still great to be asked to play."

PHOTOGRAPHY: WIRE IMAGE/GETTY NEWS/JUERGEN TELLER

R Kelly faces more sex charges

R Kelly posted $750,000 bail on Thursday (June 6) following child pornography charges and was released after spending a night in the cells.

Under the terms of bail, he cannot have any contact with minors other than his own children and cannot leave Florida without his lawyer.



The star, arrested on Wednesday (June 5) and charged on 21 counts of child pornography, faces 15 years in prison and a fine of $150,000.

The charges stem from a video that is said to show the star having sex with a 14-year-old girl. The 26-minute tape was sent anonymously to the *Chicago Sun-Times* in February. It allegedly depicts Kelly and the girl in a room engaged in various sex acts. Copies have become a best-selling bootleg in New York and Chicago.

Chicago Police and Cook County prosecutors said a thorough investigation, including interviews with some 50 witnesses, determined Kelly and an underage girl were the people on the tape. And, according to The Chicago Tribune newspaper, FBI forensics experts have confirmed the tape is authentic.

UK TOP 40 SINGLES

THE OFFICIAL UKSINGLES CHART

1	1	LIGHT MY FIRE	WILL YOUNG (S)
2	2	WITHOUT ME	EMINEM (INTERSCOPE)
4	3	JUST A LITTLE	LIBERTY X (V2)
3	4	WE'RE ON THE BALL	ANT AND DEC (COLUMBIA)
5	5	IF TOMORROW NEVER COMES	RONAN KEATING (POLYDOR)
6	6	IT'S OK	ATOMIC KITTEN (INNOCENT)
–	7	BE COOL	PAFFENDORF (DATA/MOS)
–	8	SLURRY	PUDDLE OF MUDD (GEFFEN)
–	9	DOVE (I'LL BE LOVING YOU)	MOONY (POSITIVA/CREAM)
9	10	KISS KISS	HOLLY VALANCE (LONDON)
7	11	ESCAPE	ENRIQUE IGLESIAS (INTERSCOPE)
–	12	HELLA GOOD	NO DOUBT (INTERSCOPE)
8	13	WHAT'S LUV	FAT JOE FEAT ASHANTI (ATLANTIC)
13	14	DON'T LET ME GET ME	PINK (ARISTA)
17	15	ONE STEP CLOSER	5 CLUB JUNIORS (POLYDOR)
–	16	THREE LIONS	BADDIEL/SKINNER/LIGHTNING SEEDS (EPIC)
12	17	IT TAKES MORE	MS DYNAMITE (POLYDOR)
11	18	REASON	IAN VAN DAHL (NULIFE)
10	19	HEY BABY (UNOFFICIAL WORLD CUP REMIX)	DJ OTZI (LIBERTY)
18	20	DREAMER/GETS ME THROUGH	OZZY OSBOURNE (EPIC)
14	21	BOP BOP BABY	WESTLIFE (S)
22	22	HOW YOU REMIND ME	NICKELBACK (ROADRUNNER)
16	23	PASS THE COURVOISIER – PART II	BUSTA RHYMES/P DIDDY/PHARRELL (J)
20	24	FOLLOW DA LEADER	NIGEL & MARVIN (RITUALS/RELENTLESS)
24	25	FREAK LIKE ME	SUGABABES (ISLAND)
23	26	HERE TO STAY	KORN (EPIC)
21	27	IN MY EYES	MILK INC (ALL AROUND THE WORLD)
30	28	WHENEVER WHEREVER	SHAKIRA (EPIC)
19	29	COME BACK	JESSICA GARLICK (COLUMBIA)
15	30	GOD SAVE THE QUEEN	SEX PISTOLS (VIRGIN)
28	31	GIRLFRIEND	*NSYNC (JIVE)
25	32	GOLDENBALLS (RE: BECKHAM TO YOU)	BELL & SPURLING (ETERNAL)
–	33	EVERYDAY	AGNELLI & NELSON (XTRAVAGANZA)
27	34	OH BABY	RHIANNA (SONY S2)
36	35	UNCHAINED MELODY	GARETH GATES (S)
–	36	SET IT OFF	PEACHES (EPIC)
–	37	WHAT A WASTER	THE LIBERTINES (ROUGH TRADE)
–	38	SWEETNESS	JIMMY EAT WORLD (DREAMWORKS)
–	39	JUMP ON DEMAND	(SPLINGE) (B UNIQUE)
35	40	LAZY	X-PRESS 2 FEAT DAVID BYRNE (SKINT)

UK TOP 40 ALBUMS

THE OFFICIAL UKALBUMS CHART

1	1	THE EMINEM SHOW	EMINEM (INTERSCOPE)
4	2	GREATEST HITS I, II & III	QUEEN (PARLOPHONE)
2	3	DESTINATION	RONAN KEATING (POLYDOR)
5	4	ESCAPE	ENRIQUE IGLESIAS (INTERSCOPE)
3	5	THINKING IT OVER	LIBERTY X (V2)
8	6	COME AWAY WITH ME	NORAH JONES (PARLOPHONE)
6	7	TOGETHER	LULU (MERCURY)
–	8	THE PRIVATE PRESS	DJ SHADOW (ISLAND)
7	9	ACE	IAN VAN DAHL (NULIFE)
10	10	MISSUNDAZTOOD	PINK (ARISTA)
11	11	FEVER	KYLIE MINOGUE (PARLOPHONE)
9	12	18	MOBY (MUTE)
14	13	ABOUT A BOY – OST	BADLY DRAWN BOY (TWISTED NERVE)
12	14	SILVER SIDE UP	NICKELBACK (ROADRUNNER)
–	15	RESPECT – THE VERY BEST OF	ARETHA FRANKLIN (BMG TV/WSM)
18	16	NO ANGEL	DIDO (ARISTA)
13	17	NO MORE DRAMA	MARY J BLIGE (MCA)
24	18	COME CLEAN	PUDDLE OF MUDD (GEFFEN)
17	19	THE DEFINITIVE	EVERLY BROTHERS (WSM)
19	20	ASHANTI	ASHANTI (MERCURY)
20	21	ALL RISE	BLUE (INNOCENT)
25	22	J TO THA L-O! – THE REMIXES	JENNIFER LOPEZ (EPIC)
21	23	FREAK OF NATURE	ANASTACIA (EPIC)
26	24	BEYOND IMAGINATION	OPERABABES (SONY CLASSICAL)
30	25	LAUNDRY SERVICE	SHAKIRA (EPIC)
–	26	STORYTELLING	BELLE & SEBASTIAN (JEEPSTER)
41	27	JUST ENOUGH EDUCATION TO PERFORM	STEREOPHONICS (V2)
16	28	CIELI DI TOSCANA	ANDREA BOCELLI (POLYDOR)
–	29	JUBILEE	SEX PISTOLS (VIRGIN)
28	30	SONGS IN A MINOR	ALICIA KEYS (J)
29	31	WORLD OF OUR OWN	WESTLIFE (RCA)
35	32	THE ULTIMATE COLLECTION	THE KINKS (SANCTUARY)
–	33	AT THE BBC	THE JAM (POLYDOR)
23	34	BEDIST	KOSHEEN (ARISTA)
32	35	A NEW DAY HAS COME	CELINE DION (EPIC)
–	36	WORK 1989-2002	ORBITAL (LONDON)
15	37	MAKE IT GOOD	A1 (COLUMBIA)
22	38	SMASH ABOVE OUR STATION	HUNDRED REASONS (COLUMBIA)
37	39	SPIN	DARREN HAYES (COLUMBIA)
45	40	SMALL WORLD BIG BAND	JOOLS HOLLAND (WSM)

Ozzy's rubber ball!

FOLLOWING THE SUCCESS OF MERCHANDISING SPIN-OFFS FOR *THE OSBOURNES*, *NME* BRINGS YOU THE OZZ-DOM!

Protection racket: Johnny come lately Ozzy Osbourne and (insets) how his product might look

Ozzy Osbourne will be launching a range of condoms in the summer as part of the vast merchandising opportunities which have arisen on the back his family reality MTV show, *The Osbournes*.

The range of condoms has not yet been unveiled, but the former Black Sabbath star is expected to make more than £10million from new merchandise. On behalf of *NME* readers, we've come up with a few ideas for the Ozzy condom:

- **Ozzy's Fucking'em Palace** – in celebration of his recent performance at Buck House.
- **Ozzy's Bat-Shaped Tickler** – ribbed with flappy ears and wings for extra stimulation.
- **Ozzy's Iron Man** – half condom/half dildo.
- **Ozzy's Paranoid Condom** – treble thick for those of a nervous disposition and over-generous load.

There are now 55 products licensed to *The Osbournes* and merchandising company Signatures Network projects that retail sales tied to the show will total £130million this year. Backpacks, trading cards and watches will also be hitting stores in the summer, along with a T-shirt with the slogan 'The Osbournes: The Parents You Wish You Had'.

"We touched upon an extraordinary slightly different view of family values," said their chief executive Del Furano. "There's interest for condoms, slot machines and video games."

Meanwhile, the Osbournes have decided not to shoot the second series of the show in Britain. The family had thought about living in their mansion in Buckinghamshire, but daughter Kelly said she wanted to stay in Beverly Hills. The new 20-episode series will hit US screens in the summer.

INSTRUCTIONS ON HOW TO USE OZZY CONDOMS

Here's how the great man himself might tell you to do it:

1 Get yourself in the mood – snort some ants, maybe.
2 Find a willing partner – but don't strangle her. And don't find one partner and forget you've already got another waiting at home.
3 Apply condom. If you can't get it to work, just bellow to your son to get you another packet.
4 Ensure the mood is just right. (In Ozzy's case, this would mean shout at Jack to stop playing Tool.)
5 Deposit used condom in your next door neighbour's yard.

FESTIVAL UPDATE

● **Cornershop**, **Fu Manchu**, **The Music**, **...And You Will Know Us By The Trail Of Dead**, **Vex Red** and **The Eighties Matchbox B-Line Disaster** are among the latest additions to the Reading and Leeds festivals over the August Bank Holiday (23-25).

On August 23 at Reading and August 24 at the Leeds site Fu Manchu and **Bobby Conn** will appear on the Carling Stage, while **Ikara Colt**, **The Parkinsons** and **The (International) Noise Conspiracy** will be on the same stage at Reading on August 24 and Leeds on 25. The Music, **Alpinestars** and **Easyworld** will be in Reading on 25 having appeared at Leeds on 23.

Other bands to appear on the same stage with running orders to be confirmed include The Eighties Matchbox B-Line Disaster, **Ben Kweller**, **Biffy Clyro**, **British Sea Power** and the **D4**.

Meanwhile, ...And You Will Know Us By The Trail Of Dead, Cornershop and **Six By Seven** will all appear ahead of headliners **Spiritualized** on the Evening Session stage at Reading on August 25, having appeared at Leeds on 23.

PHOTOGRAPHY: DEAN CHALKLEY/PENNIE SMITH/LFI

Dee Dee Ramone: 1952 - 2002

Dee Dee Ramone, bassist and founder member of the most influential punk band ever, the **Ramones**, died at his home in West Hollywood last week (June 5) from a suspected drugs overdose. He was 49, the same age as Ramones frontman Joey who died after a long battle with cancer last May.

Born Douglas Colvin in Fort Lee, Virginia, on September 18 1952, Dee Dee spent his formative years on a US army base in Berlin before his family moved to the Queens area of New York City. Buoyed by the music of Hendrix, The Beatles and the Stones, then later the more stripped-down sound of The Stooges and New York Dolls, he formed The Ramones in 1974 with guitarist Johnny. It was Dee Dee who came up with the name, lifting it from Paul Ramon, a pseudonym sometimes used by Paul McCartney. The pair pulled in Joey first as drummer then singer, recruited their manager Tom Erdelyi as drummer and the legend was born. They went to record some of the most memorable and influential albums of the modern rock canon – including 'Ramones', 'Leave Home', 'Rocket To Russia' and 'Road To Ruin'.

From his early years, Dee Dee was attracted to the seedier side of life. His autobiography detailed his flirtation with heroin from his early teens and his slide into addiction. One of the earliest tunes he wrote for the band, '53rd & 3rd' from their 1976 debut, borrowed from his experiences as a sometime male hustler.

Such was his slide that Dee Dee claimed to have no idea it was he who played bass on the Phil Spector-produced 'End Of The Century' album – the Ramones' biggest commercial hit, from 1980 – despite repeated assurances that he definitely had.

He left the Ramones in 1989, moved to California and briefly became a gloriously unsuccessful rapper (Dee Dee King) before moving in and out of various bands including Ramones tribute, the Remains. He also began writing books and dabbled in painting.

He last shared a stage with the remaining Ramones members during the band's induction into the Rock And Roll Hall Of Fame this March.

One of the first people to pay tribute as news of his death broke was **Debbie Harry** of **Blondie**.

"He was a really good songwriter, though a little self-destructive," she said. "He had this sort of manic energy."

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Metallica make covert return

METAL GIANTS PLAY NEW SONG AND RAMONES COVERS AT LOW-KEY SAN FRANCISCO COMEBACK

Metallica debuted a brand new song, 'Hot Rod Rolls', at a secret show in San Francisco last week (June 4).

The gig in the tiny Club Kimos was the band's first since frontman James Hetfield left rehab last December and saw Metallica perform unannounced under the pseudonym **Spun**. Their producer Bob Rock, who has been playing bass on sessions for their new album, played bass.

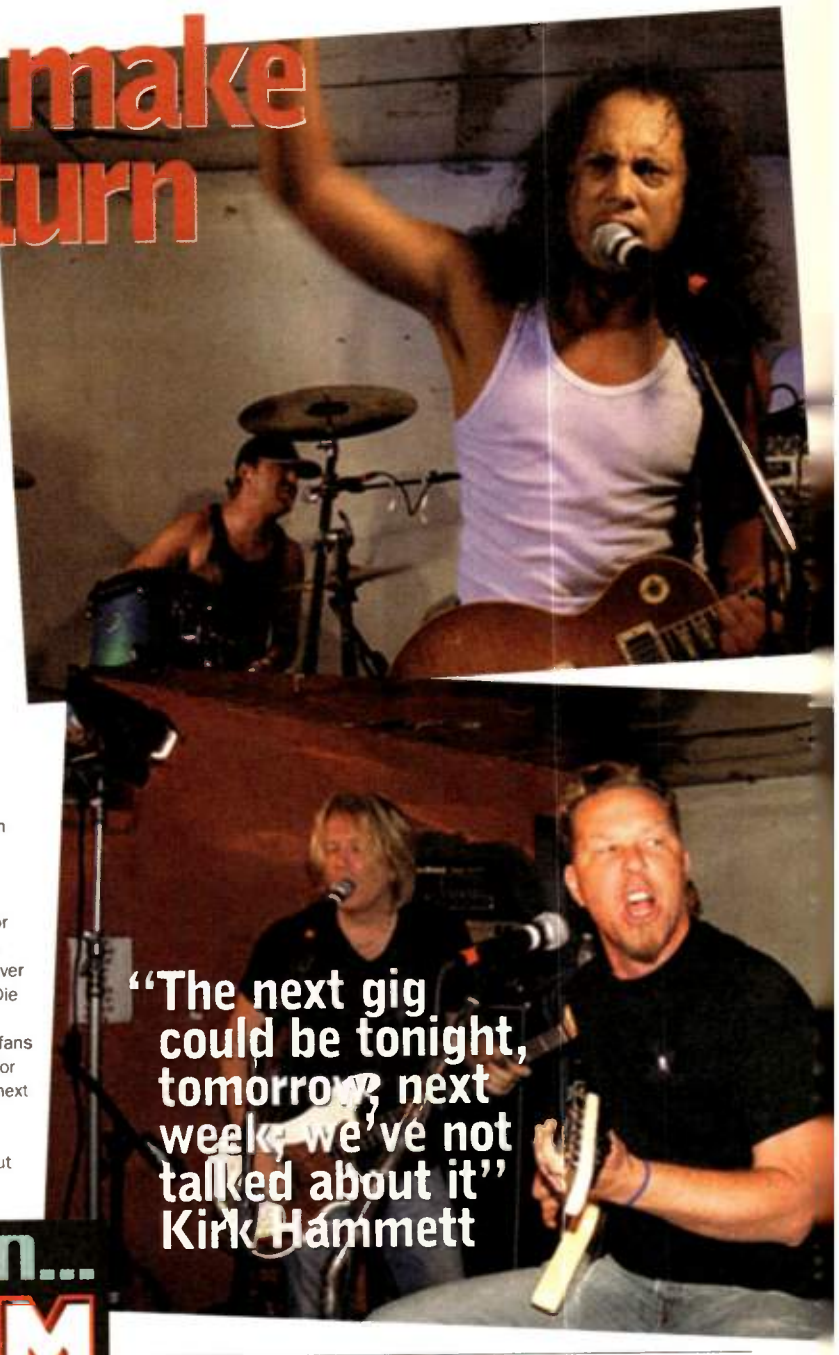
Speaking the following day in a webchat with fans, Hetfield explained that the new track was, "a song about one of my new hot rods". During the chat, Lars Ulrich, band drummer and founder, said new studio tracks were "heavy, less blues, more aggro, more fucked up, weirder sounds, busier drumming". He said the album, the band's first since the departure of bassist Jason Newsted, would be ready "when it's done".

Hetfield performed the 11-song show sitting down after surgery for a ruptured disc in his neck; the result of too many years head-banging. He announced the start saying: "Hi, we're Bob's band".

The show also turned out to be an eerily prescient tribute to late **Ramones** bassist **Dee Dee Ramone** who died the following night. Metallica opened their set with with four Ramones tracks: 'Commando', 'Today Your Love Tomorrow The World', '53rd And 3rd' and 'Now I Wanna Sniff Some Glue'.

The show also saw the band work through old-school Metallica numbers including 'Leper Messiah', 'No Remorse' and 'For Whom The Bell Tolls'. They closed with a cover of The Misfits' 'Die, Die My Darling'.

Kirk Hammett told fans there were no plans for any more gigs. "The next gig could be tonight, tomorrow, next week; we've not talked about it," he said.



"The next gig could be tonight, tomorrow, next week; we've not talked about it" Kirk Hammett

WWWhat's on... NME.COM

WORLD EXCLUSIVE – WATCH THE NEW PRODIGY VIDEO

You'll know by now all about 'Baby's Got A Temper'. Cut for radio, only shown on TV after dark... It's a guaranteed Number One and **NME.COM** has the world's first and only showing of the video, in full and uncut. That's all of it, naughty words, dodgy drug references, cows, everything. See it all now only on **NME.COM**

RING RING – NME ADDS NEW TEXT ALERT

Along with our **NME News Alerts** and **NME Ticket Alerts**, we've just added **NME Band Alerts** to our roster. Subscribe to you favourite artist and get the latest news as it happens direct to your phone. For full details, see **NME.COM**

DON'T FORGET...

We've got an **OASIS** promo-only white label giveaway. A copy each of 'Stop Crying Your Heart Out' and unreleased album track 'Hung In A Bad Place'. They're one-sided club-only promos, they are as rare as hen mopeds and you can win them now.

In brief

The Strokes are taking a break from work on the follow-up to their debut album, 'Is This It', to play a series of US gigs.

The band had been working on the new album in New York and they may try out new material on the tour. They have announced plans to join **Weezer** for five dates on their US tour, kicking off on July 15 at Ohio Blossom Music Centre. The Strokes will also play five dates at a series of radio festivals in the US later this month. The only dates outside the US lined up before the end of the summer will take the band to the Reading, Leeds and Glasgow Green festivals.

'Is This It' has now sold over 560,000 copies in the US.

The Music were forced to pull out of nine dates on their co-headlining *NME*-sponsored tour with **The Coral** due to illness.

The Music's lead singer **Robert Harvey** has been diagnosed with a severe case of laryngitis and told to rest for a month.

The Coral will play the rest of the dates alone.

Robert Harvey: hopefully The Music will be better with him soon

PHOTOGRAPHY: METCLUB/NICLAS.S.SWANLAND/ANDY WILLSHER

Exclusive: The Coral's pagan cult horror exposed

BAND'S NEW VIDEO INSPIRED BY '70S BRITISH FLICK, *THE WICKER MAN*

The Coral's new single, 'Goodbye', will be accompanied by a video inspired by 1973 cult British horror movie *The Wicker Man*.

NME attended the shoot in North Wales to witness the band's recreation of the film, set on a remote Scottish island called Summerisle, where police sergeant Neil Howie (played by Edward Woodward) is investigating the suspected disappearance of a local girl. Howie, who has a strict religious upbringing, soon discovers that the island, under the authority of the sinister Lord Summerisle (Christopher Lee), observes strange pagan rituals.

The film is famous for its scene featuring a huge burning wicker man. When the band recreated it, they had to hastily clear the area because burning kindling started falling on everyone.

Nick Power from The Coral told *NME*: "We'd just seen *The Wicker Man* and it had just blown our heads."

Frontman **James Skelly** added: "*(Friend and video director)* Lol suggested it. He said, 'Imagine a big wicker man burnin', la!' And we all thought that would be well good! Then we just got picked up the other day and there was a wicker man here and we were like... *(looks incredulous)*!"

The Wicker Man was recently re-cut for a DVD release, following controversial cuts made when the film was released nearly 30 years ago, and the film's art director Seamus Flannery was consulted during the making of the video.

'Goodbye' is released on July 8 and the video will be included on the CD single.

THE STRANGE STORY OF *THE WICKER MAN*

The facts behind one of the weirdest films ever

Star Wars and *Lord Of The Rings* actor Christopher Lee, who stars as the pagan Lord Summerisle, claims that when the film was first shown to Michael Deely, head of the film's producers British Lion, Deely said it was "one of the ten worst films ever seen". It was held back from release.

In 1976, some film buffs decided to save what they considered a great lost movie. But when director Robin Hardy requested the negative of the film, he discovered it had been destroyed – buried in a landfill site for the M3 motorway. Christopher Lee mysteriously claims the negative still survives, but has been hidden. Fortunately, another print of the film turned up.

A year later, a substantially cut 84-minute version of *The Wicker Man* was given a low-key UK release. An attempt at a US release came to nothing.

Since then, *The Wicker Man* has become a cult movie with enthusiasts who tour locations and swap actual splinters from the film's wicker man. Fans of the film include *The League Of Gentlemen* and Pulp, whose album 'We Love Life' included the song 'Wickerman'.

One of the most memorable scenes in the new director's cut has Christopher Lee as Lord Summerisle in lordly garb reciting poetry to mating snails.

Local people complained bitterly after unnecessary fears that animals would be burned alive for one scene.

Actress Britt Ekland would not take her clothes off for a naked dancing scene. So the film-makers used a body double without telling her, she claims. She has since complained regularly about her "big ass" body double.

There are plans to re-make *The Wicker Man* in the US, with Nicholas Cage in the role of Neil Howie.

The original burning wicker man from the movie...
...and The Coral's version, before they set fire to it
"Lol (the director) suggested it. He said, 'Imagine a big burning wicker man, la. And we all thought that would be well good!"

PHOTOGRAPHY: TOM SHEEHAN

NME RADIO

What's hot and what's not

YOUR TOP TEN

1 **Spread Your Love** Black Rebel Motorcycle Club
2 **What A Waster** The Libertines
3 **You Held The World In Your Arms** Idlewild
4 **Stop Crying Your Heart Out** Oasis
5 **Main Offender** The Hives
6 **Get Free** The Vines
7 **There Goes The Fear** Doves
8 **Bang** Yeah Yeah Yeahs
9 **Emerge** Fischerspooner
10 **Highly Evolved** The Vines

JUST ADDED

Baby's Got A Temper Prodigy
White America Eminem
Where Is My Boy Faultline Feat Chris Martin

KICKED OFF

Here To Stay Korn
Oops (Oh My) Tweet
All The Small Things Blink-182

Listen to *NME* Radio at www.nmeradio.com and vote on the playlist

NEW RELEASES

June 17

Albums

Papa Roach
'Lovehatetragedy' (Dreamworks)
D4
'6Twenty' (Infectious)

Singles

Basement Jaxx
'Get Me Off' (XL)
Muse
'In Your World/Dead Star' (Mushroom)
Oasis
'Stop Crying Your Heart Out' (Big Brother)
System Of A Down
'Aerials' (Columbia)

June 24

Albums

Oakenfold
'Bunkka' (Perfecto)
Ozzy Osbourne
'Live At The Budokan' (Epic)
Spacemonkeys Vs Gorillaz
'Laika Come Home' (Parlophone)

Singles

Beyoncé Knowles
'Work It Out' (Columbia)
Slipknot
'My Plague' (Roadrunner)

July 1

Albums

Green Day
'Shenanigans' (WEA)
Oasis
'Heathen Chemistry' (Big Brother)
Roots Manuva
'Dub Come Save Me' (Big Dada)

Singles

Idlewild 'American English' (Parlophone)
Incubus 'Are You In?' (Epic)
Prodigy 'Baby's Got A Temper' (XL)
Red Hot Chili Peppers 'By The Way' (WEA)

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Looper
The Snare
The Single · 10th June
Taken from the new album The Snare · 24th June
'Mind how you go, Looper are dark!' NME
'A dark love song but impossible to resist' Rocksound
'High on atmposphere!' Q
www.looper.info
www.mute.com

Never Mind here's Future

LIBERTINES, BILLY CHILDISH AND LIARS THRILL REVELLERS AT THE BEST PARTY OF THE BANK HOLIDAY WEEKEND

The greatest party weekend in history!" trumpeted London's *Evening Standard* in anticipation of the simultaneous start of the World Cup and the Jubilee. And the St George face-painted masses duly trooped down the Mall to pay homage to Her Madge as a roster of artists, introduced by Brian May plodding through the National Anthem on the roof of Buck House, tugged the proverbial forelock. It was all over the telly, all over the papers, all over the radio; the party to end all parties. What a right royal knees-up. This is how it's done!

Unless, of course, you happened to be over ten and under 30. While Will Young, Blue and Baby Spice cavorted with the wrinkly likes of Sir Cliff, Sir Paul and Brian 'Braindead' Wilson in a spectacle organised by Sir George Martin to celebrate 50 great years of popular music, 'our' music was suspiciously – and some would say, mercifully – missing. No Oasis. No U2. No So Solid. What a surprise!

However, on the sly, just down the street from the celebrity picnic, London's Institute Of Contemporary Arts thumbed its nose at the masses in the shape of the **FUTURE ROCK & ROLL** event. Organised by Sean McClusky's London club, Sonic Mook Experiment, the sold-out four-day festival marshalled the cream of the new wave of British and American rock'n'roll, a guestlist glitzier than one of Her Majesty's tiaras and an unending river of booze. So while the cucumber sarnies were passed around at the palace, The Libertines, Liars and Earl Brutus were giving jubilee nay-sayers a rock'n'roll refuge.

Said McClusky: "I just wanted to put on bands that were as far removed from Starsailor, Travis, Will Young and *Pop Idol* as possible. Rock'n'roll bands, bands with energy, DIY bands. There's a general feeling of discontent with the state of music at the moment, but that always breeds a good backlash."

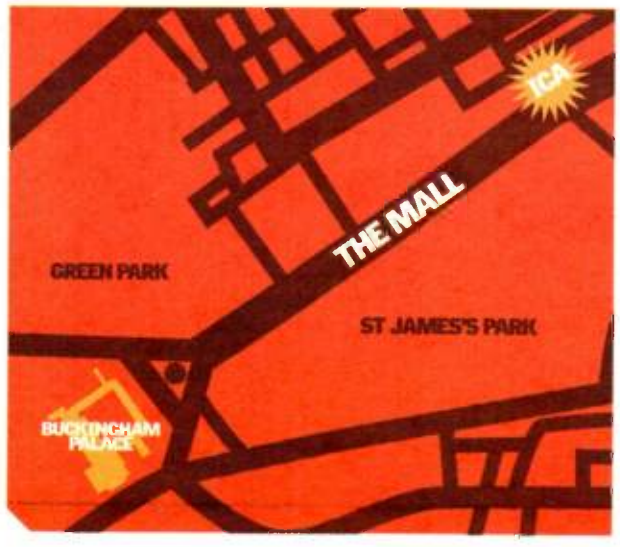
The backlash started with **BILLY CHILDISH & THE BUFF MEDWAYS**, who, despite the intense heat, headlined on Saturday night in full Victorian military regalia. Sound problems hampered **THE TOES**' support set, but those watching them, including Cornershop, Kevin Shields and – bizarrely – the guy who played Tucker's mate Alan in *Grange Hill*, didn't seem to mind.

Day Two was marked by the appearance of 'challenging' electroclash harpies **JOAN OF ASS**, who gyrated in Union Jack bikinis in front of projections of a hairy naked man licking dead cow parts. **EARL BRUTUS** forsook such art-porn tactics in favour of a backdrop with a picture of the old British Rail logo on it. They were accompanied by a shouty Japanese man in a powder-blue safari suit and some home-made

"We wanted to register discontent with the Jubilee... Twenty feet away were all these patriotic zombies"
Promoter Sean McClusky

Mall rats: The Eighties Matchbox B-Line Disaster

The Parkinsons: naked again, unsurprisingly



smoke bombs. Portuguese garage nutjobs **THE PARKINSONS**, meanwhile, had their set cut short when the ICA was evacuated by police. Buckingham Palace was on fire. Hurrah! Rock & Roll 1, Royals 0!

Come Day Three, **THE EIGHTIES MATCHBOX B-LINE DISASTER** were unfortunate to be in the position of having to support **THE LIBERTINES** again. Last week's *NME* cover stars went on at exactly the same time as Cliff Richard down the road. Watched by Danny from Supergrass and Marco Pirroni from Adam And The Ants, they bashed through eight songs in half an hour. It ended with singer Pete Doherty throwing his guitar into the crowd and a lot of people whispering about the best gig at the ICA since The Clash in '77.

By Day Four, bleary eyes and pained expressions were abundant: the cheapo eight per cent cider taking its toll. The **QUEENS OF NOIZE** spun a defiantly un-future rock'n'roll set of old Ramones records in the bar, The Libertines' Carl Barât and the Yeah Yeah Yeahs' Nick Zinner nodding in appreciation.

Situationist hip-hoppers **CRACK VILLAGE** were not only

The JUBILEE, Rock & Roll

Earl Brutus: did it with smoke bombs

The Liars: using feathers to bring things to a messy climax

The Libertines: less electro, more Clash

the sole rap act all weekend, but the only ones to incorporate a mock crucifixion of Tony Blair and a PVC-clad dominatrix into their act, while their chant of *"Prince Philip can suck my cock/Old Greek bloke can suck my cock!"* went down well with revellers.

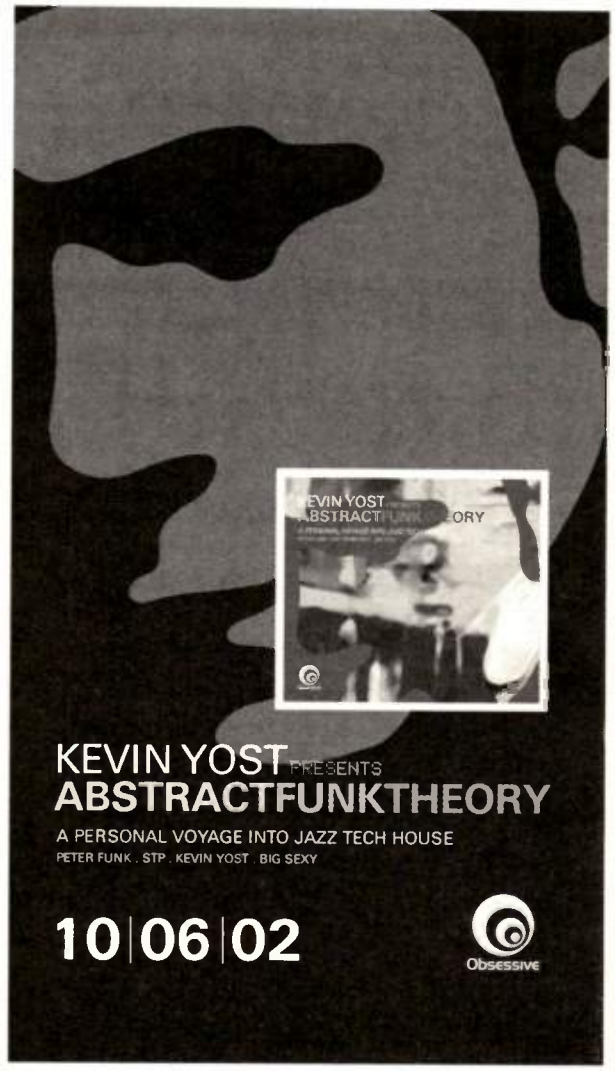
THE MARTINI HENRY RIFLES warmed to the theme, singing 'I Fucked Princess Anne' before a backdrop of slasher movies, and **MCLUSKY** made the perfectly reasonable onstage observation that anyone who thinks that the Queen brings tourists to Britain should visit Versailles and see the benefits of brutally executing the Royal Family. Harsh but fair.

New York's **LIARS** rounded things off, with scary seven-foot vocalist Angus Andrew manipulating his vocals with FX pedals, and guitarist Aaron Hempill wrenching mutant jazz noise from his amp. Their disco punk is a timely middle ground between lofty electroclash and dirty rock'n'roll. Andew chucked feathers over himself and, bathed by strobes, it looked fantastic – two fans showing their appreciation by piggy-backing into the moshpit and pelting the band with oranges.

They finished by thanking "Sir Sean McClusky" for putting on the event. In the circumstances, a trip to the Tower seems more likely than a knighthood. But for services both to new rock'n'roll and a fucking good party, Sonic Mook deserve some recognition.

"We wanted to register discontent with the Jubilee," said McClusky. "That's why we chose the ICA. One of the best things was the contrast. All you had to do was walk outside and 20 feet away were all these patriotic zombies. I found it upsetting, the impact that the Jubilee had on people. I don't know if we can stem the tide, but we'll have a good go."

PHOTOGRAPHY: JO MCCAUGHEY/PHIL WALLIS/SANNA CHARLES



Death In Vegas to play 'the weirdest tour in rock'

DARK DANCE DUO SET FOR SHOWS AT A TEMPLE NOT NEAR YOU SOON

Death In Vegas are planning one of the strangest tours in the history of rock next year when they set out to play a series of shows in Indian temples. The idea is to play four gigs in Bangalore, Delhi, Bombay and Chennai next March with a full Indian orchestra. The band will be joined by violinist Dr L Subramaniam, a renowned Indian musician who also played a major role on the new Death In Vegas album, 'Scorpio Rising'.

Speaking to *NME*, Richard Fearless explained why, following 1999's ultra-bleak 'The Contino Sessions', the band's music has taken an Indian orientation.

"I was brought up in Africa and there's a part of me that misses that chaotic and mad side to life," he said. "As an artist, India's such an inspiring place – both visually and aurally. You go through forests and there are these tiny villages and in every palm tree, there are these tannoy speakers with music blasting out. You get these frequencies that are totally different to anything you'd hear at home."

Death In Vegas enlisted Subramaniam after hearing one of his albums playing in a café while they were on holiday there a couple of years ago. A massive star in his own country, he'd toured America and Europe in the mid-'70s with Ravi Shankar and George Harrison, but had previously only recorded with one Western musician, jazz pianist Herbie Hancock. He scored the strings for three songs on the album ('So You Say You Lost Your Baby', a Gene Clark cover featuring Paul Weller on vocals, 'Killing Smile' and 'Help Yourself') as well as handpicking the musicians who played on them. He also contributed violin parts to a couple of other songs.

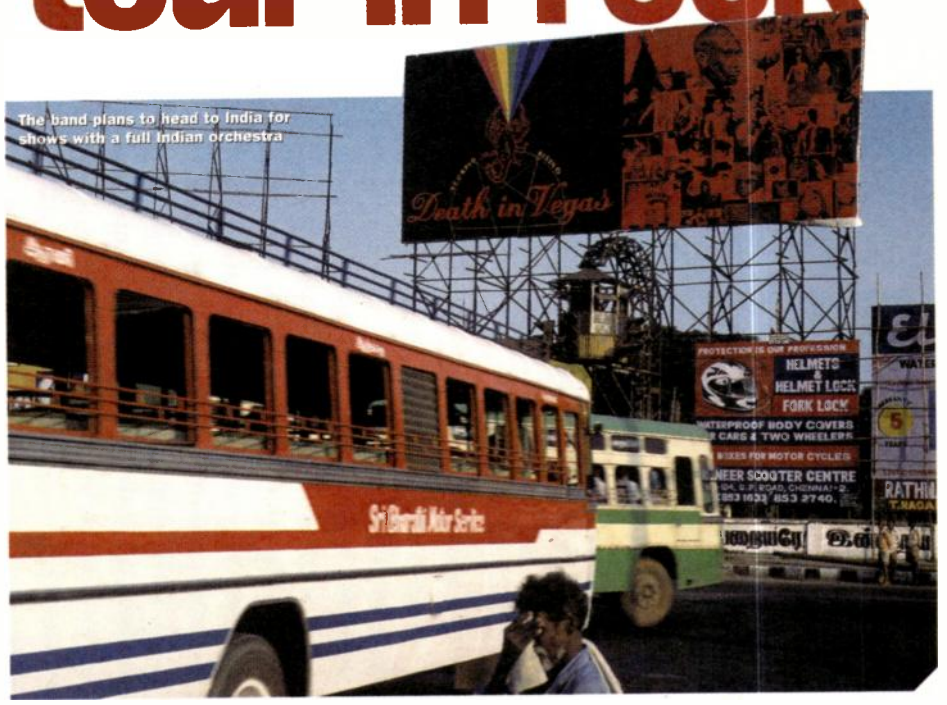
"He was totally amazing to work with," said Fearless. "He's extremely religious, so when he was here *(in the band's London studio)* recording a solo, he'd open up his violin case, which was covered in pictures of his deities and family, and bless them before he played. It was like working with a genius and that, for me, was the biggest achievement of working on this album."

'Scorpio Rising', which is described by the band as a series of "psychedelic love songs" and "much more up" than anything they've recorded before, is set for release in September. It's proceeded by a double vinyl 12-inch single on July 22 featuring two album tracks ('Leather Girls' and 'Natja') one new track ('XXX') and a handful of alternative mixes. 'Leather Girls' features vocals from Susan Dillane from Woodbine.

There will be another single ('Hands Around My Throat', featuring Nicola Kuperus from Detroit techno outfit Adult.) in August, and the band will play their first dates in two years this October, calling at Wolverhampton Wulfren Hall (October 9), Dublin Ambassador (10), Belfast (11), Glasgow QMU (12), Manchester University (14), Leeds University (15), Bristol Academy (16), Brighton Concorde (17) and London Hackney Ocean (19).

Death In Vegas try not to look too weird in their passport photos

"India's such an inspiring place. There's a part of me that misses that chaotic and mad side to life" Richard Fearless

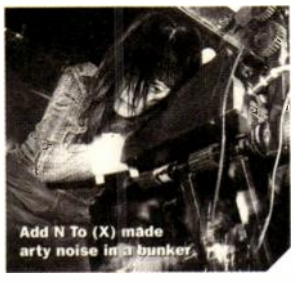


The band plans to head to India for shows with a full Indian orchestra

THE WEIRDEST GIGS EVER From nuclear bunkers to the Pyramids, gigs in unlikely places are nothing new...

WHAM! IN CHINA

Perhaps inspired by US President Nixon's visit, '80s duo George Michael and Andrew Ridgely thought the unthinkable and went to communist China in 1984. They were the first Western pop act to tour there, so imagine lots of screaming Chinese fans with stern faced soldiers looking on disapprovingly.



Add N To (X) made arty noise in a bunker

ADD N TO (X) IN A NUCLEAR BUNKER

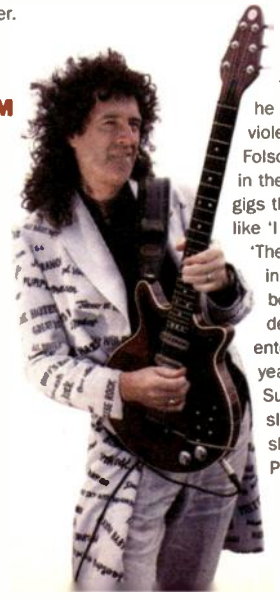
The arty electronic noise outfit celebrated signing to Mute in 1997 by playing a live show to 100 people in a disused nuclear bunker in Fife.

SPIRITUALIZED UP THE WORLD TRADE CENTER

Spiritualized came up with an idea to play some really 'high' shows dubbed the 'highest show on Earth' tour. In 1997, they played the 114th floor of Canada's CN Tower (the tallest free-standing structure in the world), then in April 1998 they played the 105th floor of the World Trade Center.

BRIAN MAY ON TOP OF BUCKINGHAM PALACE

The wild-haired guitarist was there just last week, riffing away at the national anthem on top of the palace in support of The Queen. The Queen musical, that is, which is currently taking bookings.



PINK FLOYD AT POMPEII

A rather more refined affair from 1972, perhaps aimed at students of classics. The prog rockers filmed this majestic concert in an ancient amphitheatre among the ruins of old Pompeii. When Radiohead returned in 2000, their choice of venues seemed to have been inspired by the Floyd.

JOHNNY CASH IN PRISON

Alt.country figurehead Cash felt he could identify with violent prisoners in Folsom and San Quentin in the US. So he played gigs there of prison songs like 'I Got Stripes' and 'The Wall' for the inmates, who had been largely deprived of any entertainment. Last year, Princess Superstar played a slightly less dramatic show at Pentonville Prison in London.

Johnny Cash played prison songs at Folsom and San Quentin

JEAN MICHEL JARRE AT THE PYRAMIDS

Jean Michel Jarre's lavish millennium gig was staged in front of the three pyramids on the Giza Plateau, with the stage itself a pyramid, and its top covered with gold like the pyramids were 5,000 years ago. If that's not enough, the French electronica smoothie did it all for charity.

THE KLF – EVERY GIG

The strangest KLF show was at the 1992 Brit Awards where Bill Drummond announced: "The Justified Ancients Of Mu Mu versus Extreme Noise Terror: This is television freedom". The two acts then played a thrash version of '3am Eternal'. The band later delivered a dead sheep to the aftershow party.

BLING BLING!

NME's top ten ringtones

YOUR TOP TEN

1 (1) **Stop Crying Your Heart Out** Oasis (6701)
2 (2) **Without Me** Eminem (6688)
3 (–) **Highly Evolved** The Vines (6374)
4 (3) **Starbucks** A (6577)
5 (5) **There Goes The Fear** Doves (6414)
6 (–) **She Loves Me Not** Papa Roach 6810
7 (7) **Main Offender** The Hives 6352
8 (6) **The Hindu Times** Oasis 6104
9 (8) **Dead Cell** Papa Roach (6672)
10 (–) **You Can't Go Home** DJ Shadow (6817)

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PHOTOGRAPHY: PA

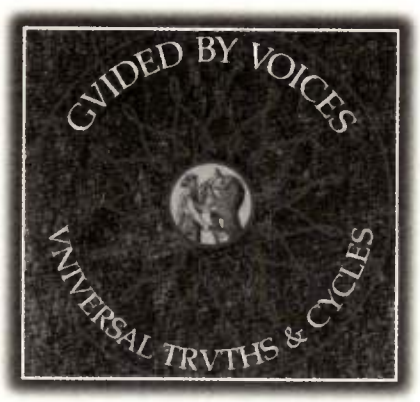
recommended

RELEASED 17TH JUNE

THE PROMISE RING - WOOD/WATER

Wood/Water is the fourth album to be released from The Promise Ring which finds the band building on their signature style of elegant guitar rock and technicolour melodies. Features the single Stop Playing Guitar and the twisting guitar track Become One Anything One Time.

buy now: www.hmv.co.uk



RELEASED 17TH JUNE

GUIDED BY VOICES - UNIVERSAL TRUTHS AND CYCLES

Universal Truths And Cycles is the long-awaited new album from Ohio based Guided By Voices. Showcasing frontman Robert Pollard's songwriting genius, this superb collection of hugely catchy indie-rock gems includes the hit single Everywhere With Helicopter.
"Dazzling diversity...really rather magnificent." Uncut

Titles are subject to availability while stocks last at participating stores/on-line.

top dog for music·video·games HMV

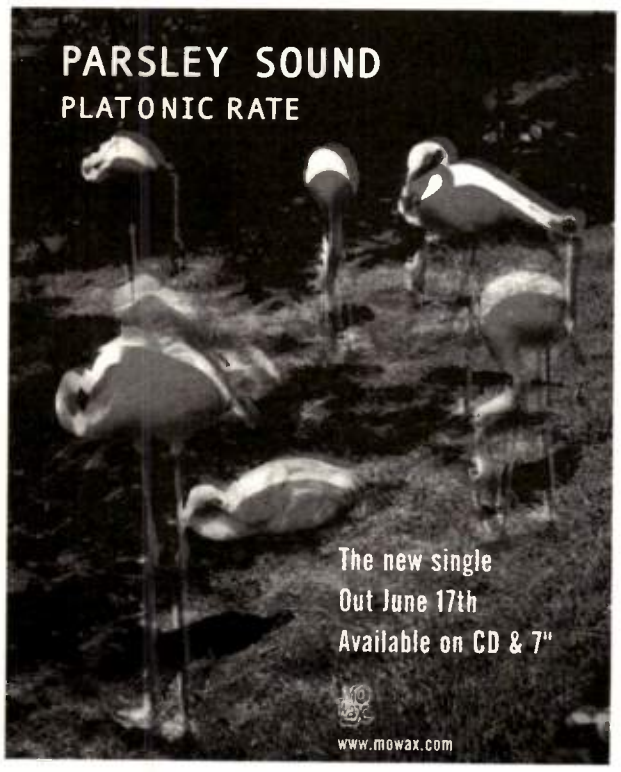
CHAMELEON OF POP REINVENTS HIMSELF AGAIN!

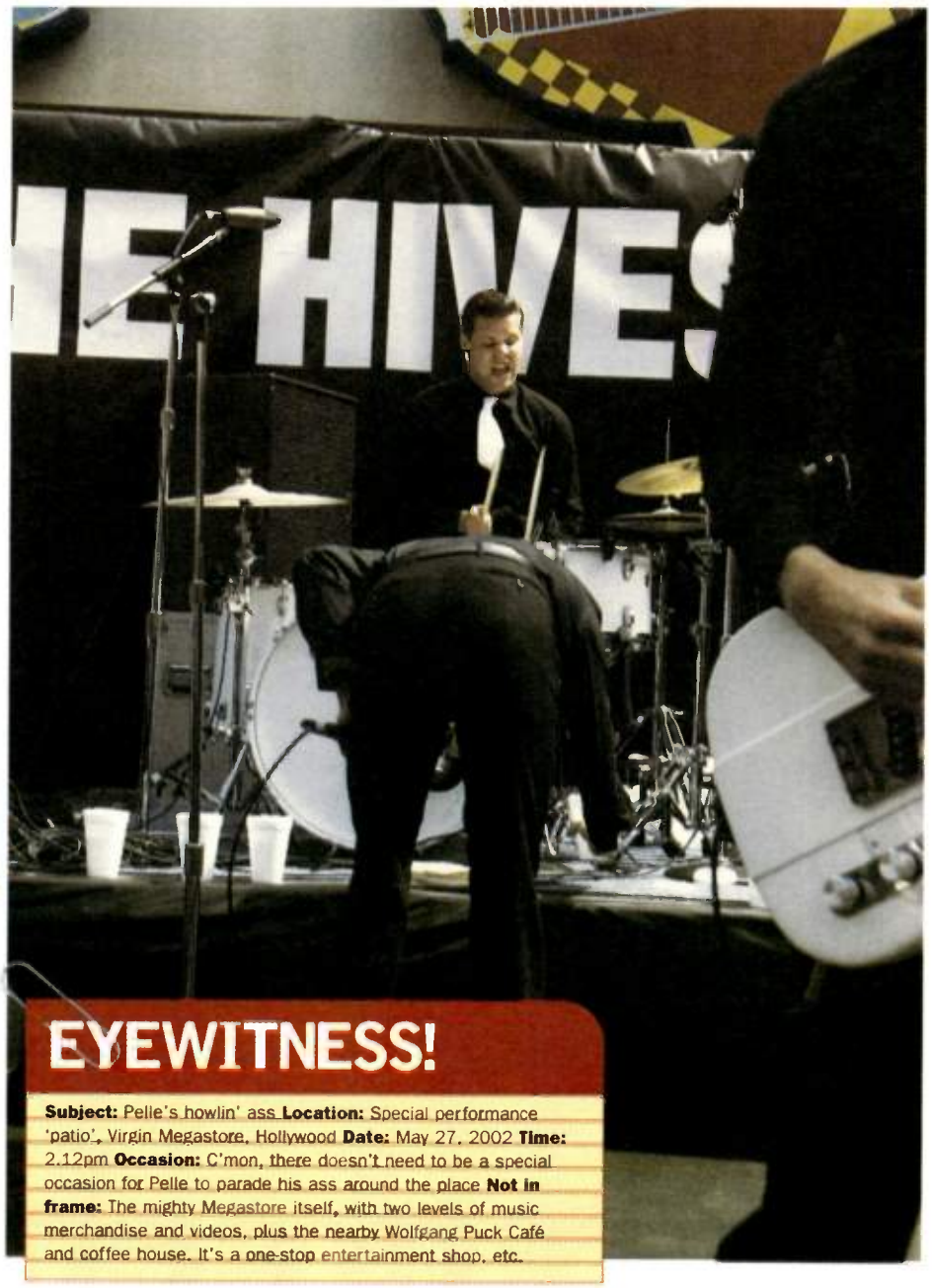
This week's look: **David Bowie**. Says **Bryan** from **Westlife**: "I have gone for a David Bowie circa 1996 coat. Being a chameleon of pop is a piece of piss, all you have to do is change your coat every now and again."

PUNK'S NOT DEAD PART 382

Twenty-five years since the Sex Pistols were deliberately offensive and interpreted the general public's understandable shock as being something rather more than it actually was, **Sonic Mook Experiment** are for some reason surprised that posters of a bloke pulling his cock in a northwesterly direction have been deemed "lewd". And – hey! – apparently Westminster Council wanted the posters taken down before the start of the Queen's Jubilee! Who would've thunk it, eh?

PHOTOGRAPHY: KEVIN CUMMINS/PA/LFI/DAVID TONGE/IAN JENNINGS





EYEWITNESS!

Subject: Pelle's howlin' ass **Location:** Special performance 'patio', Virgin Megastore, Hollywood **Date:** May 27, 2002 **Time:** 2.12pm **Occasion:** C'mon, there doesn't need to be a special occasion for Pelle to parade his ass around the place **Not in frame:** The mighty Megastore itself, with two levels of music merchandise and videos, plus the nearby Wolfgang Puck Café and coffee house. It's a one-stop entertainment shop, etc.

PLUS ONES

A strange appeal from **The White Stripes** arrived at *NME* last week, to "you with the glasses... No, not you in the cardigan". Looking for extras for their MTV Movie Awards performance, they were looking for non-cardiganned fans who "must 'appear' between the ages of 18-25". Nice. On a lighter note, the appeal also included the claim that "if any of you try to pull some of that 'Soy Bomb' bull, I will personally come to your front door and hand out a Kentucky-styled whoopin'"... ● What do you get if you cross **Mark Moore** from **S'Express** and **Jake Shillingford** from **My Life Story**? Yes: **Fischerspooner**! Or at least two of the attendees at the NY duo's multimedia (they had a glitter cannon) extravaganza. Also milling around: **Placebo**, **Arthur Baker** and artists **Sue** and **Tim Noble**. In a darkened back room **DJ Hell** was busy accusing Trash mainman **Erol** of being "a policeman"... ● Odd swipe at *NME* from **The Promise Ring** last week: after being heckled by a bald guy for the duration of the show for not playing any old material (thank Christ), they started wibbling about getting a translator along for the tour because "the English speak a different language... And I don't understand a fucking thing in the *NME*". What a pottymouth!... ● News from the offices of young Byrdsian indie popsters **Ricky**: "TV presenter **Sarah Cawood** was spotted at London's Borderline on Monday night checking out teenage band, Ricky. The *Top Of The Pops* host was seen dancing along to the young Byrdsian indie popsters, while accompanied by her boyfriend, **Adam Devlin** of **The Bluetones**. Ricky are one of the country's hottest unsigned *(sniiiip!)*"... ● Anecdote: **The Von Bondies** *(Jason, pictured left)* are supporting **Billy Childish** at the Boston Arms. VBs arrive to discover they will play through BC's PA system, and throw a shitfit along the lines of, "We can't play through that because we sound shit if we're not through a really big massive modern PA." VBs pull out of show, BC being very nice about it all, VBs manager going, "Why should we play this show when we can go home and watch ourselves play on *Jools Holland*?" In bar after BC's show, VBs singer explains absence from show thus: "'Cos fucking Billy Childish is scared of us being louder than him"...

VERBAL ABUSE

"A LOT OF PEOPLE THINK THAT MY EX-GIRLFRIEND IS JORDAN'S MOM BUT SHE'S NOT. AND THAT MY EX-EX-GIRLFRIEND WAS BEHIND ONE OF OUR SONGS, WHEN ACTUALLY A LOT OF MATERIAL IS ABOUT JORDAN'S MOM, MY EX-EX-EX-GIRLFRIEND"
Wes from Puddle Of Mudd clears things up

"I PUT MAYONNAISE ON EVERYTHING. IT'S PARTICULARLY GOOD WITH SANDWICH MEAT"
Cooking is easy when you're Cyrus from New Found Glory

"HE SHOULDN'T BE IN THE MUSIC INDUSTRY. HE SHOULD BE A COUNSELLOR"
David Bowie on Moby *(below)*: at least half right

"I WOULD HAVE MADE A VERY SIMILAR RECORD IF 9/11 HAD NEVER HAPPENED"
Yes, Moby, but you wouldn't have had anything to talk about in interviews

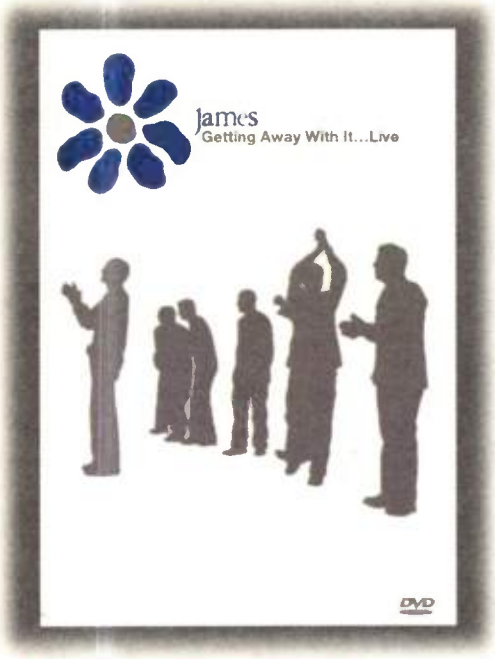
"THIS CHILDLIKE SWAGGERING IS A CLASSIC MASKING PERFORMANCE, OFTEN A COVER-UP FOR A COMPLETE LACK OF INNER CONFIDENCE"
Body language expert Judi James deconstructs Liam

"I DON'T KNOW HOW PEOPLE LIKE STATUS QUO CAN FINISH A GIG AND GO BACK TO THEIR HOTEL ROOM FOR A CUP OF TEA"
Peter Hook on the only band in Britain with fewer bass riffs than New Order

"KURT WAS NOT A LOSER WHEN IT CAME TO SONGWRITING, YOU KNOW"
Another earth-shattering revelation from Courtney Love

"IF IT WASN'T FOR THE QUARANTINE LAWS, HE WOULD BE WITH HER RIGHT NOW"
US immigration get tough on Robbie. Or perhaps Geri's dog

sit down and enjoy



JAMES - GETTING AWAY WITH IT...LIVE

The Definitive James concert filmed at Manchester Arena during their final tour. Playing material that spans the band's entire career, from early cult favourites to chart hits. As well as the concert being recorded in Dolby Digital 5.1 the DVD also features promos, exclusive backstage footage, interviews and other live clips from various venues around Manchester. Sit down and enjoy!

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ATHLETE

Loved-up London boys

If we were to call Athlete one of the greatest Britpop bands we've heard in the last five years, we'd be doing them a slight disservice. Britpop, of course, was never really all about modern Britain: mostly, it was nostalgia for an Englishness that never existed outside the minds of retired colonels. But Athlete are a Britpop band in the best possible sense: keen-eyed, original, and working strictly in the present tense.

In-between the Caribbean cash-and-carrys and Halal butchers which line Deptford High Street, is a rehearsal room where south London lads Joel Pott (vocals), Tim Wanstall (keyboards) and Steve Roberts (drums), plus token Mancunian Carey Willetts (guitar) – have spent the last two years toning up Athlete: a band that takes the sunshine pop of Pavement, the vibrant explosion of The Beta Band and the sharp intelligence of Pulp and bonds them into something totally novel and utterly brilliant.

"We're not a miserable indie band," grins Steve. "We're pretty optimistic people."

"My daddy wasn't an alcoholic," concludes Carey. "Life is good!"

On 'You Got The Style', their first single for Parlophone, Athlete turn an anxious eye to the atmosphere of suspicion on the streets of south London.

"Last summer, after all those riots kicked off up in Oldham, there was a real rise in tension down here in Deptford," explains Tim. "It was pretty weird."

"So we're saying, let's all get along," grins Carey. "Let's love one another."

The four met on the football fields of south London and spent their formative years slogging around Camden fleapits in a no-hoper rock outfit – an experience relived on their cracking debut single, 'Westside', out on Regal earlier this year. They chose the name Athlete "because it sounded good" but have been plagued by laboured journalistic metaphors.

"We did this interview the other day," groans Steve, "and every question was like, 'if you were running the 100 metres, which band would you like to beat?'"

Lazy journalists, eh? Allow us this, though: Athlete look set to go the distance.

Louis Pattison

'You Got The Style' is out on Parlophone on Monday – hear it now on *NME.COM*

"My daddy wasn't an alcoholic. Life is good!" Carey Willetts

PHOTOGRAPHY: JOE PLUMMER

Stars of track and field they aren't: Athlete (l-r) Carey, Steve, Tim and Joel

ON THE UP

Crackout: caught out, doing wacky cover versions

Cornelius: release looks great on paper

Punky menaces **Crackout** have a single out, it's called 'I Am The One', it's on Hut and it features a cover of Kelis' 'Caught Out There'. It's, erm, different to the original... ● Limited edition lunacy of the week: Japanese pop theorist **Cornelius** releases his very fetching 'I Hate Hate I Love Love' song as a five-inch single with an origami sleeve. Matador have footed the bill, and you can only get one through a UK Rough Trade shop... ● Liverpool's new singing sensation, **Danny Connors**, releases his debut EP this week. The 'Set 'Em Free' EP is on Deltasonic (the label The Coral call home) and very mad it is too. Soft Southerners can see him play tonight (June 13) in London at *NME*'s On Night – see *Gig Guide*...● **The D4** are *another* totally perfect garage rock band, this time from New Zealand, and they release their debut album '6Twenty' (Infectious) on Monday. The songs are all called 'Come On!' and 'Rock 'N' Roll Motherf—er'. How can you resist?...

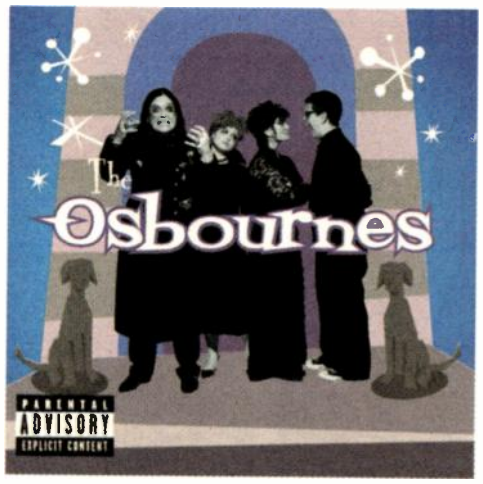
The Vines: number 'Free' is Number One with us

TURN ONS

What's on the NME stereo

1 **Get Free** The Vines (Heavenly)
2 **The Eminem Show (LP)** (Interscope)
3 **Horror Show** The Libertines (Rough Trade)
4 **Miss Lucifer** Primal Scream (Columbia)
5 **Real Life (EP)** Audio Bullys (Source)
6 **Len Parrett's Memorial Lift (LP)** Baxter Dury (Rough Trade)
7 **Rippin' Kitten** Golden Boy feat Miss Kittin (Illustrious)
8 **Hold Your Head Up (Soulwax mix)** Arthur Argent (Whacked Recordings)
9 **The Dance** The Music (Hut)
10 **Signal To Noise (LP)** The Rise (Ferret Music)

KEEP IT IN THE FAMILY



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- Other contributors include System Of A Down, Starsailor, The Kinks, Eric Clapton, The Cars, Pat Boone's lounge version of Crazy Train and dialogue from the show

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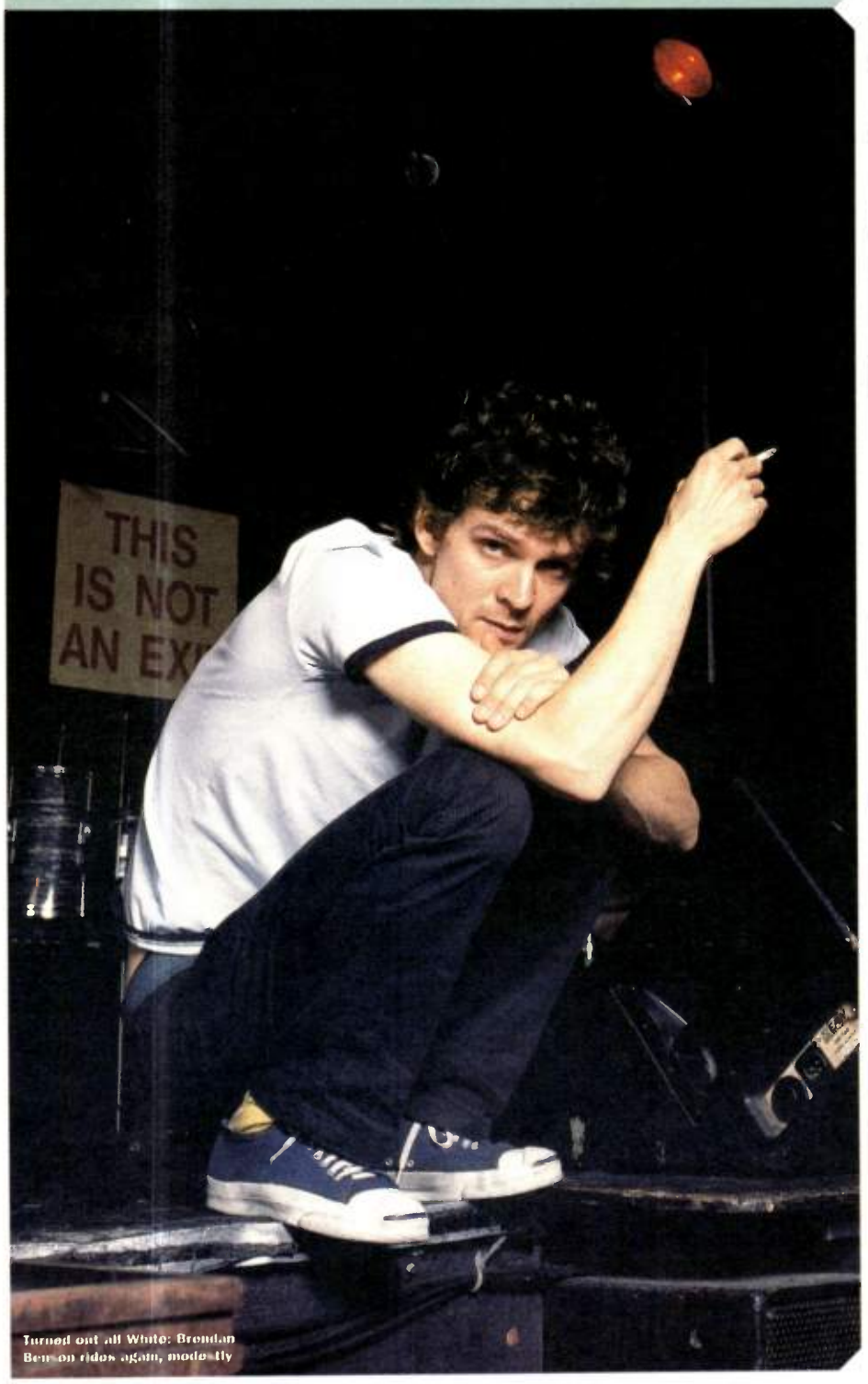
BRENDAN BENSON

Sweet-tempered Detroit songsmith



Turned out all White: Brendan Benson rides again, modestly

In a business where bravado runs rampant, it's a peculiar relief to meet the self-effacing Brendan Benson. He's just completed a major charm offensive in the shape of an eight-week US stint with his band the Well Fed Boys (including several dates supporting The White Stripes), while the almost-didn't-happen release of his hook-drunk second LP 'Lapalco' is establishing him as something of a Comeback Kid. Yet he's still prone to uttering piffle like, "I don't think I'm very good live..."

Brendan's modesty is his muse – most of his songs temper hopelessness with wry humour and pretty melodies that recall The Soft Boys, the Kinks and Wings. He has, as he says, "been through the mill". After moving to LA from Detroit he was signed by Virgin, but, following the release of his 'One Mississippi' debut, summarily dropped.

"It was partly Virgin, and partly me not being ready," he reflects. "I mean, I just made a tape on a cassette, and suddenly I was on a plane to Japan. It was too much, too soon."

Crestfallen, he returned to Detroit, and was considering trading in his guitar for a paintbrush when he stumbled across Jack White.

"I walked into this tiny bar without knowing who was playing. I was blown away. I was having trouble writing, being too self-conscious, and seeing Jack, who is just so straight from the heart, was a revelation."

Serendipity blessed Brendan again a year ago, when he sent a CD of new songs to New York-based independent label Startime International – but neglected to include his name or number.

"Luckily, I remembered to follow up," he laughs, "otherwise I would have thought they hated it!" Startime loved it, as did V2, who signed him in the UK. Now he's getting the second chance he deserves. Characteristically, though, Brendon's not asking for much.

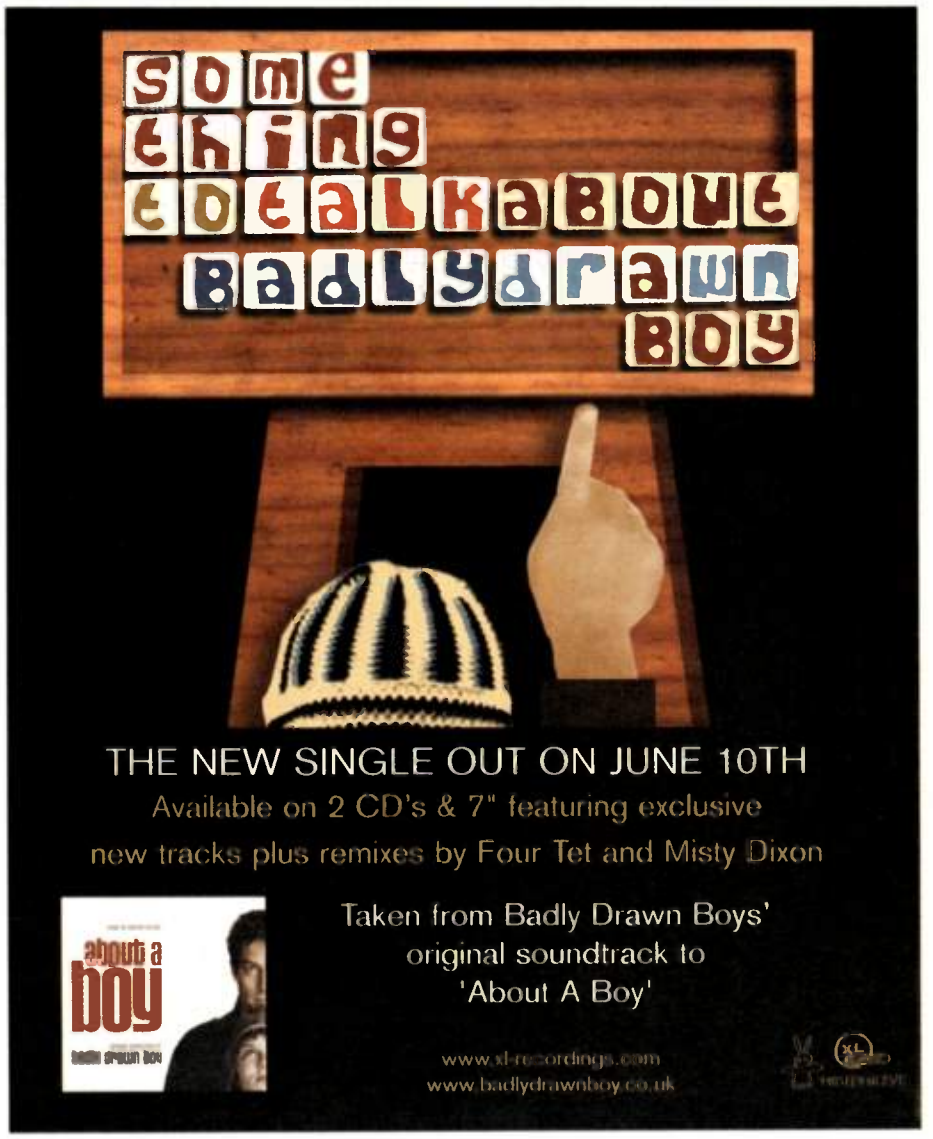
"I want to put on good shows," he shrugs amiably.

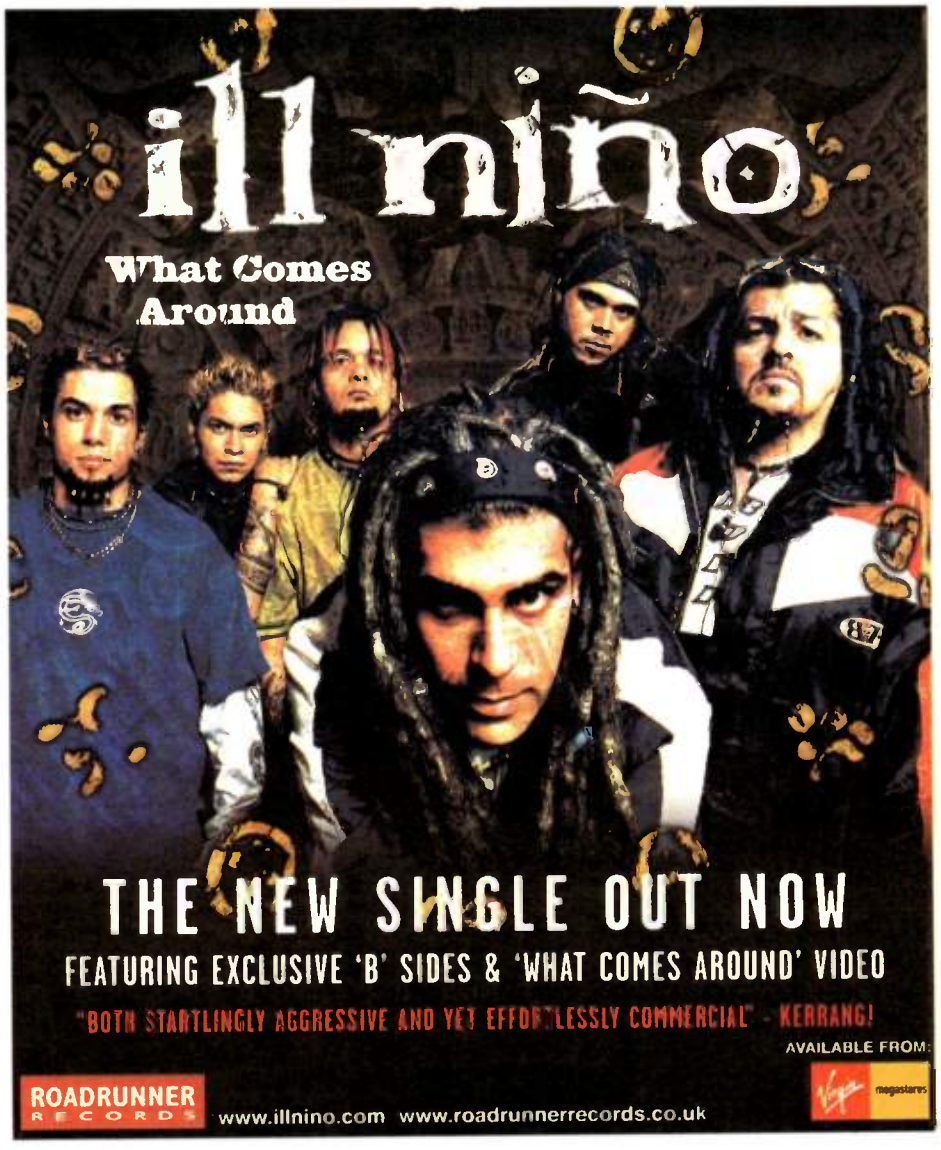
He's sure to be pleasantly surprised.

April Long

Brendan Benson is on tour – see *Gig Guide* for details. His next single 'Tiny Spark' (V2) is out July 1 – hear it now on *NME.COM*

PHOTOGRAPHY: PIETER M VAN HATTEM/TOM SHEEHAN/JAY BROOKS



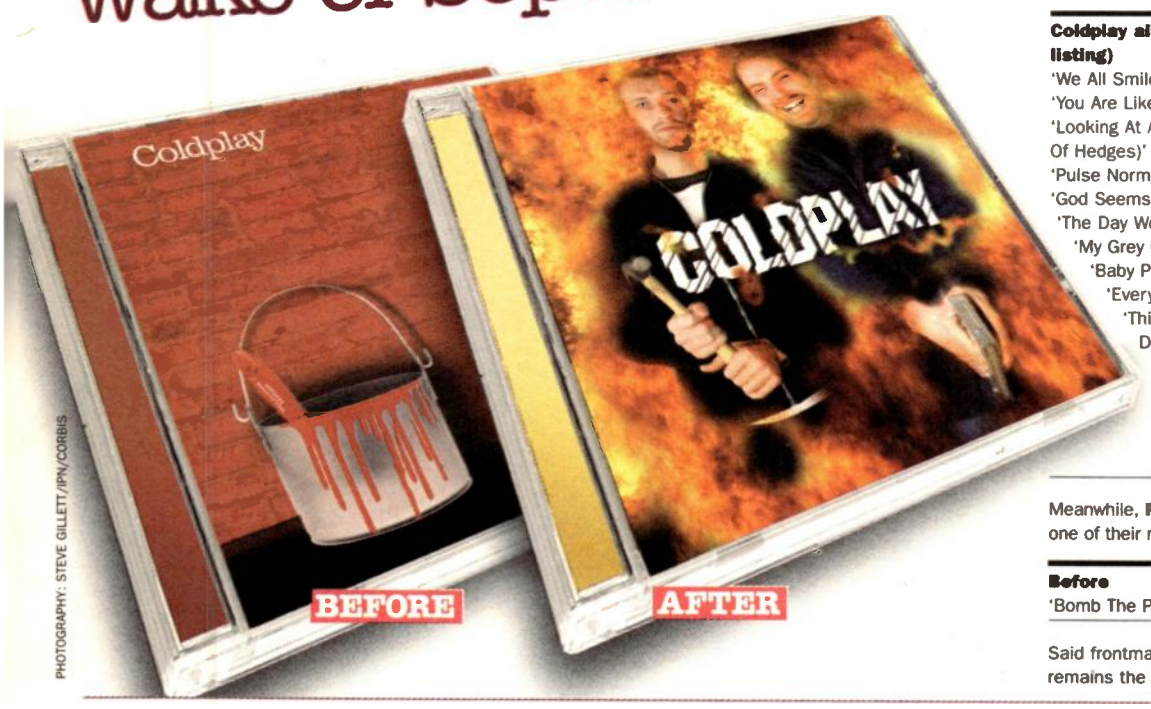


Thrills

It's meant to be funny

Edited by David Stubbs Contributor: Andy Dawson

Coldplay Primal Scream alter album content in wake of September 11



PHOTOGRAPHY: STEVE GILLETT/IPN/CORBIS

Chris Martin of **Coldplay** has revealed further details regarding changes to the band's upcoming album following the terrible events of September 11. Said Martin: "How could anyone not be affected by a tragic and momentous occurrence like that? We certainly were and to reflect that, I've amended the tracklisting to introduce a subtle tone shift, a gentle darkening of the overall mood of the album to reflect these sad and slightly sombre times."

Coldplay album (old track listing)	**Coldplay album (new track listing)**
'We All Smile Sometimes'	'Aaaaarrrgh! Shit!'
'You Are Likeable, As Am I'	'Did You Fucking See That??'
'Looking At A Hedge (Thinking Of Hedges)'	'Don't Tell Me Not To Panic, You Bitch, Get Under The Table!'
'Pulse Normal'	'Death By Slow Chemical Poisoning'
'God Seems Reasonable'	'I'm Too Handsome To Die, God, You Bastard!'
'The Day We Went To Leicester'	'I'm Burying Myself A Hole In The Back Garden, Now Are You Going To Help Me Or What?'
'My Grey Carpet'	'There's Always Been An Islamic Element To Coldplay, Please Don't Bomb Me'
'Baby Put The Kettle On'	'Burn All Your Clothes They're Probably Anthrax-Infested!'
'Everything Is OK'	'Things Are Essentially Bollocks'
'Things Are Essentially Decent'	

Meanwhile, **Primal Scream** have announced that they, too, have amended one of their more controversial songs in the light of September 11.

Before	**After**
'Bomb The Pentagon'	'Don't Bomb The Pentagon'

Said frontman **Bobby Gillespie**: "It isnae a climb-down. The song remains the same. Primal Scream rock."

EYE-SPIED!

Orbital's Hartnoll brothers on a potholing holiday replete with their trademark lights on their heads and pirate hooks instead of hands... ■ **Kylie Minogue** and an unnamed friend queuing overnight for tickets to see **Dodgy**. When tickets finally went on sale they were still the only ones in the queue... ■ An excited **Sting** haranguing his bookmaker on his mobile phone, overheard yelling "Yes, you heard me right! Sixty grand on Tunisia to win the tournament! I've heard a whisper!"... ■ **Robbie Williams** in LA playing pool with some long-haired men who may have been in **Guns N'Roses** at some point... ■ **Gareth Gates** at a local employment agency inquiring about getting a butler ... ■ **Natalie Imbruglia** returning a pair of skis to a sports shop, complaining that "they don't go straight"...

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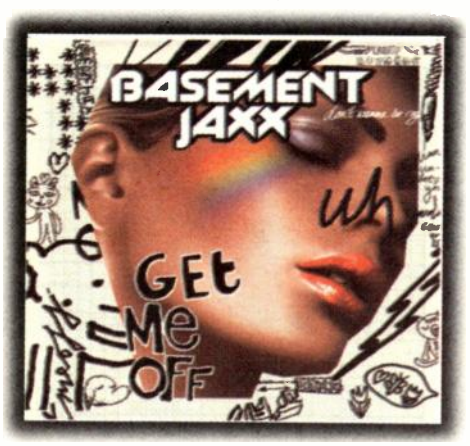

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Titles and prices subject to availability at participating stores/on-line.

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OUT NOW

SONIC YOUTH - MURRAY STREET

Sonic Youth release their sixteenth album since they came together in 1981 which returns to their "well loved" trademark rock sound. The first full album to include new member Jim O'Rourke includes the crisp, clean guitar tracks of The Empty Page and Rain On Tin and is their most accomplished and accessible collection since the early 90's.
"Murray Street contains some of the best music Sonic Youth have recorded." Uncut

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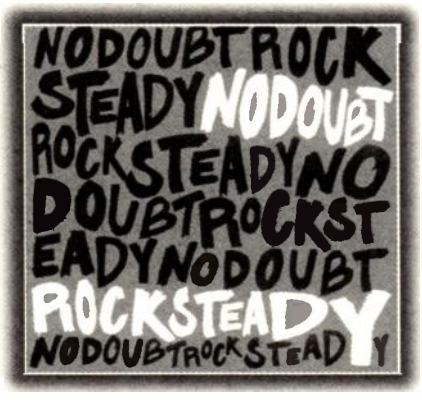

OUT NOW

NO DOUBT - ROCK STEADY

No Doubt's latest album is a collection of delectable island-splashed pop with dance club appeal. Working with a mix of producers ranging from hip-hop virtuosos the Neptunes, Nellie Hooper, reggae duo Sly & Robbie and former Cars frontman Ric Ocasek, the album takes its cue from dancehall-reggae, hip hop and new wave. Includes the two hit singles Hey Baby and Hella Good.

Titles are subject to availability while stocks last at participating stores/on-line.

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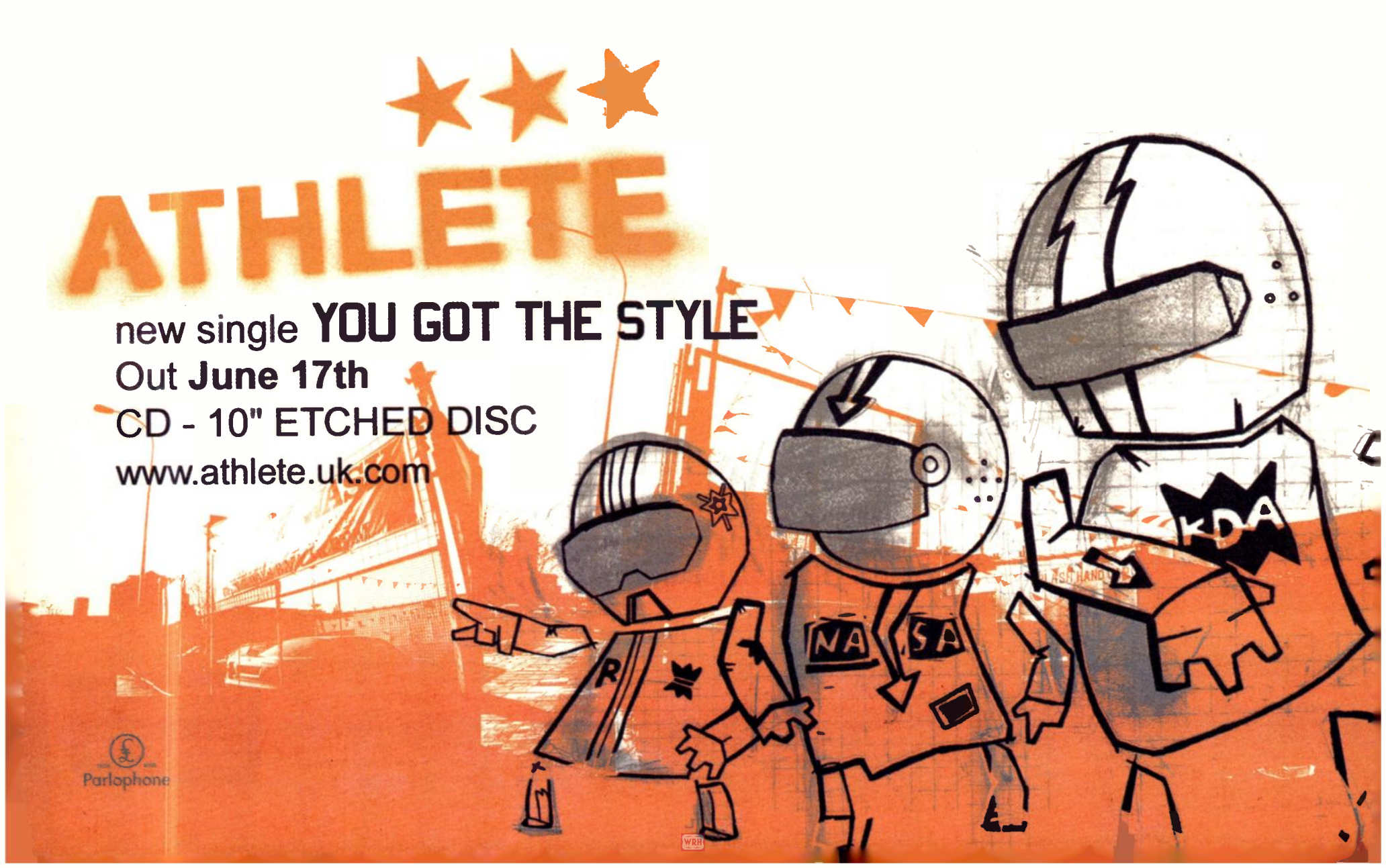

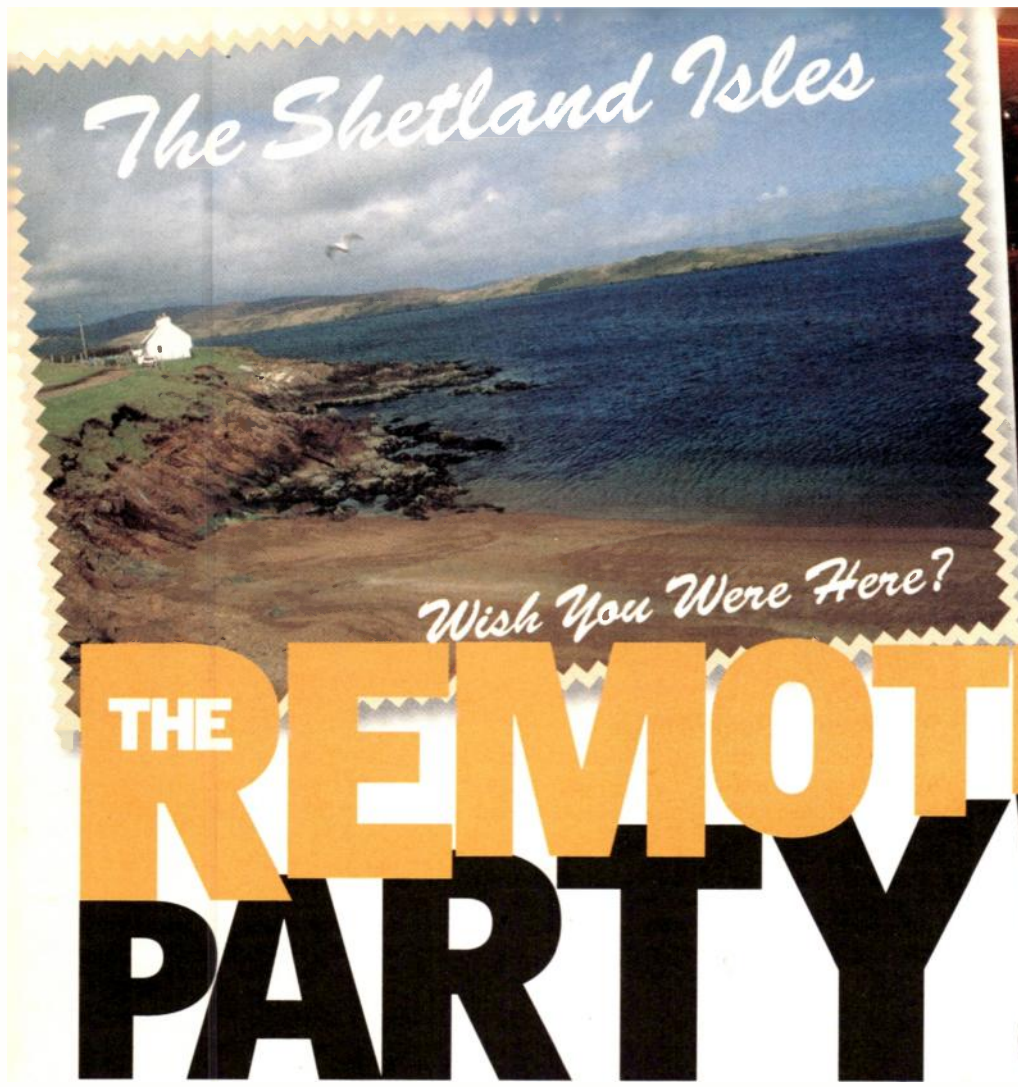

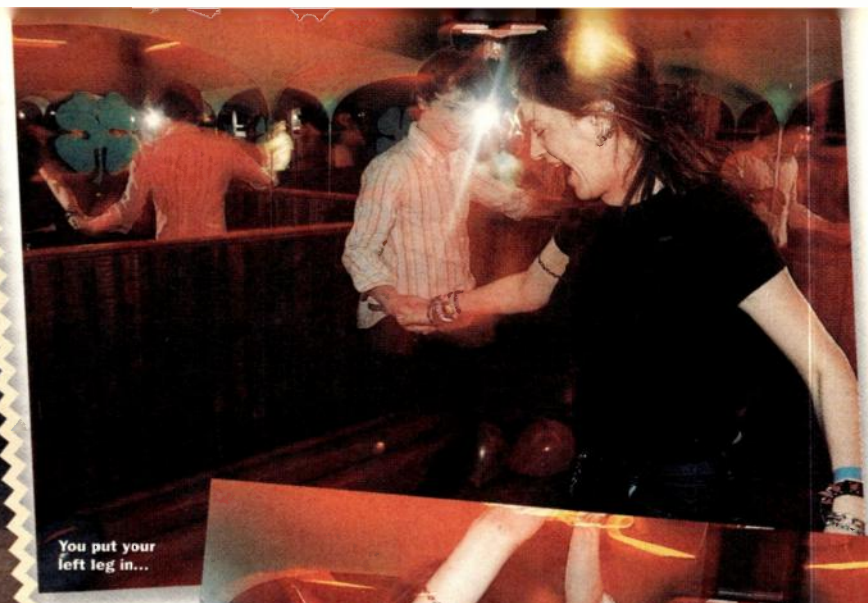
You put your left leg in...

...and shake it all about: Roddy gets jiggy with it

THE REMOTE PARTY!

Last time we caught up with Idlewild, they were recording their new album in the remote Scottish Highlands. So, obviously, they're launching their live offensive at an under-18s gig in the Shetland Islands

Text: Siobhan Grogan Photography: Andy Willsher

Fourteen hours by ferry from the mainland, the next stop down from the Arctic Circle and a long, long way from the Top Ten, the Shetland Islands are the last place on earth you'd expect to find a band celebrating recent chart success. But then Scottish four-piece Idlewild are fans of rural contemplation. They've already played equally far-flung gigs on the islands of Orkney and Skye and wrote their forthcoming album, 'The Remote Part', in an isolated chalet in the Scottish Highlands. Avoiding the hurly burly of city life has served them well – last single 'You Held The World In Your Arms' got them on *Top Of The Pops* and acclaimed as the British REM. After six years in the shadows, Idlewild are on a roll, prepared to enter into the spirit of things wherever they find them. So they're giving Shetland two gigs in one night – the first, at 8pm, for under-18s, the second at 10.30 to be broadcast on Radio 1.

By the time *NME* joins them after the soundcheck, the band have settled in their peculiar, makeshift dressing room – the entire top floor of the Lerwick North Star venue, complete with dancefloor, bar (and barmaid) and buffet table. Within seconds, they've wired up the disco, got the dancefloor's neon lights flashing and have Scottish Ceilidh music blaring from all corners. Eternally cheerful lead singer Roddy Woomble is leading drummer Colin Newton in a flailing attempt at a jig, legs flying and arms wrapped round each other. Wild-haired bassist Bob Fairfoull wanders nearby, apparently oblivious to the commotion.

"We're trying to wake ourselves up," Roddy shouts as a welcome, before twisting away to the music.

"We had a bit of a bender last night," guitarist Rod Jones explains beyond a table groaning under the weight of the band's rider – water, vodka, gin and cans of Tennants that nobody touches until they're already drunk.

"The sun sets at 11pm and rises at 2am here, so we were all sitting on the harbour at two in the morning watching the sun rise," Roddy says. "Real romantic. I was looking in Rod's eyes. I never knew he was so pretty in that light."

It was a surreal beginning to an increasingly strange day. Idlewild traipse out to find fish, chips and (in Rod's case) Calypso ice lollies and get mobbed Westlife-style by masses of 12-year-olds on their return. Then Roddy informs us about an alarming event earlier in the day. "I had a seagull incident," shudders the animal-wary singer. "I was in the hotel and I opened the window and there were two seagulls just sat there looking at me. But they were the size of dogs! In the end, I had to just make a really loud noise to make them go away."

After all that, Idlewild nearly forget about their gigs completely, so concerned are they with blowing up balloons for the party they're planning for their manager's 40th birthday. They pause only to show us the T-shirts designed especially for the occasion, with a map of the Shetland Islands on one corner.

"That's what it was supposed to be anyway," Rod sighs ruefully. "It looks more like a baby's puked on your shoulder, or bird shit, really, doesn't it? The Shiteland Islands."

It might sound like an ordinary gig on the radio, but tonight is far more important than that. It's the event of the year. A chance for the locals to dress up, get drunk and, in the case of the under-18s, try to snog Paul from the year above. The fact that a band is playing is just a bonus.

Idlewild remain undeterred, even when faced with the blank stares of the first teenage audience. Excepting a few enthusiastic gig-going professionals at the front, the crowd is largely split between male and female, eyeing each other warily from the other side of the floor and disappearing off to the toilets *en masse*. A few songs in, attention finally turns to the band and pogoing and frantic sign scribbling ('Let's Have Sex Roddy!' is a favourite) ensues. It's a touching crash course in rock'n'roll.

Roddy narrowly avoids a low-flying seagull

"There were two seagulls just sitting there. They were the size of dogs" Roddy relives his "seagull incident"

The second gig is a more serious business. Perhaps in preparation for an album that is bound to propel them into the daytime radio jungle, Idlewild's confidence has visibly increased. Roddy is actually quite the showman, complete with a just-discernible swagger and a slim-fitting Strokes-style shirt: the mysterious, intelligent, aspirational British rock star we never thought we had. In new single 'American English', he reveals glorious flashes of Morrissey, with his almost-spoken vocals and powerfully understated lyrics, while on 'I'm Happy To Be Here Tonight', he could be Michael Stipe, suddenly revealing an astonishing voice when the fury is stripped away and he's backed only by Rod's guitar. Better still, tracks from 'The Remote Part' are far more personal and direct than anything the band have done before, Roddy finally singing about his own feelings rather than emotions as a literary concept. Idlewild have turned from a band who were never quite the next big thing to one ready to take us all by surprise.

The band race backstage to hold a Highland fling in honour of their manager's birthday. They kick off proceedings with a birthday cake found in the village earlier ("It's got a tractor on it," Rod notes, "but it was the only one in the shop") lit with 40 candles. There's even classic birthday food laid out on the buffet table – sausage rolls, triangle sandwiches and greasy chicken legs. For about ten seconds, it all seems enormously civilised. Roddy even manages a sober appraisal of his performance before hitting the Tennants.

"It was good fun," he grins, all teeth and freckles. "And it was going really good until I realised it was on the radio and I started worrying about what it sounded like to some bloke in Colchester."

No-one knows quite what to make of the under-18's show, particularly as half the audience seemed unsure as to what you actually *do* at concerts these days.

"'Cos no-one was reacting, I thought we must have been shit," Roddy chirps merrily. "I was thinking we really have to work on our performance. The worst thing was there was a girl at the front who stood totally still all the way through except she kept saying, 'Your flies are undone.' I tried to ignore her but in the end I had to say, 'I know! But I can't do it up now on a point of principle!'"

It's the last (sort of) sensible word said all night. Bob is gnawing through the chicken legs. Colin is playing football with the balloons. And Roddy is back on the dancefloor leading Rod and a handful of others in a drunken Scottish reel. Then someone puts on 'The Boys Are Back In Town' and we feel it's a good time to make our excuses. The last we hear, Idlewild are heading to the harbour again to see the sun come up, with a final beer in their hands. After all, they've got a lot to celebrate.

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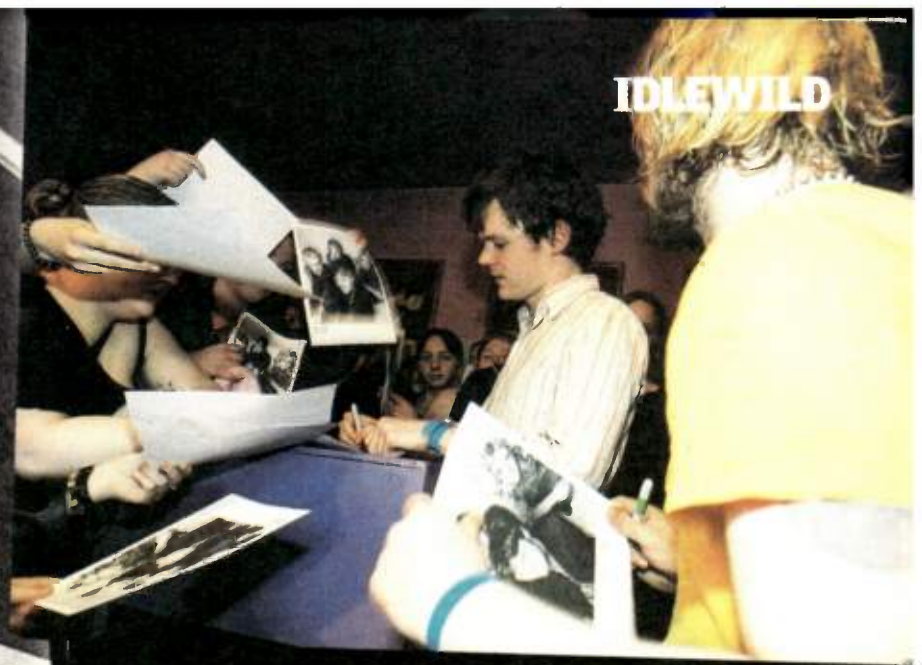
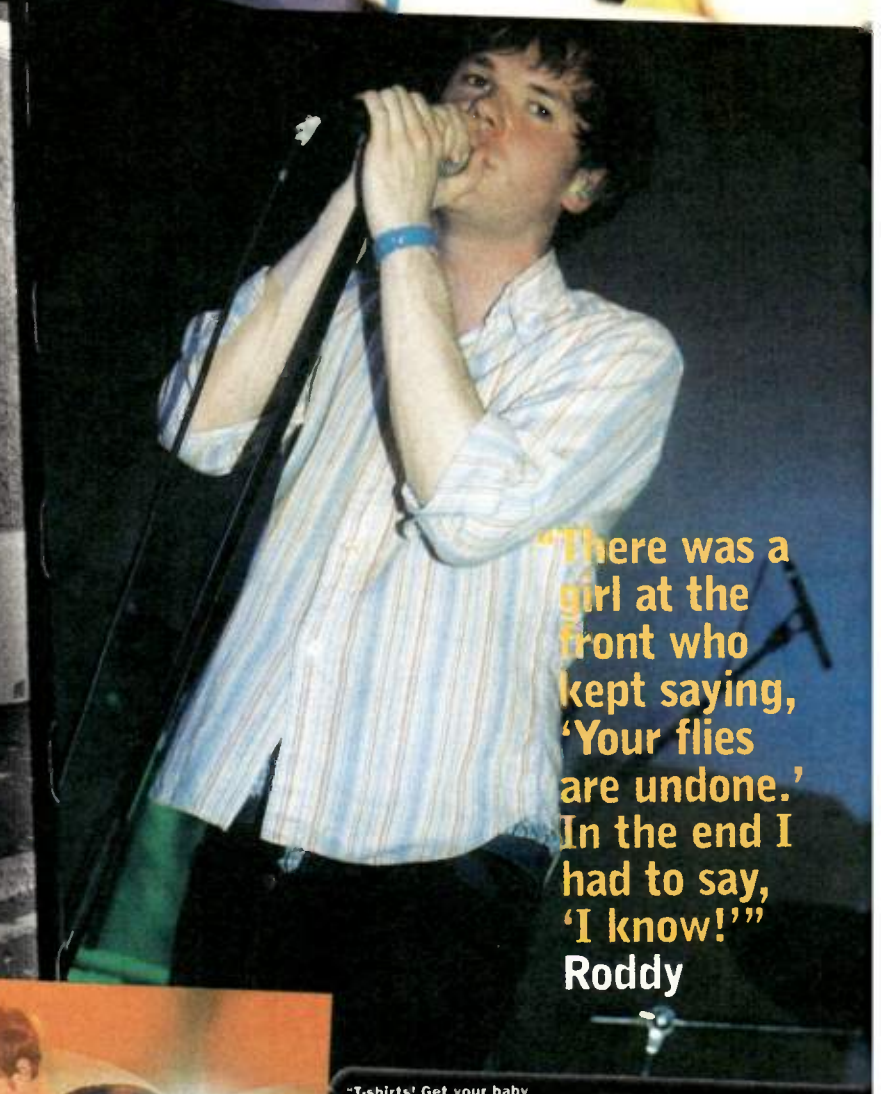
PHOTOGRAPHY: IPN

Idlewild get ready to rock the North Star club in Lerwick and (right) sign pictures for the kids





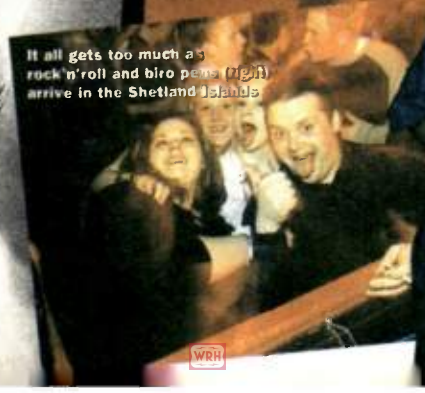
"There was a girl at the front who kept saying, 'Your flies are undone.' In the end I had to say, 'I know!'"
Roddy

The locals weren't just mad for Idlewild's music, they wanted their flesh as well (right)

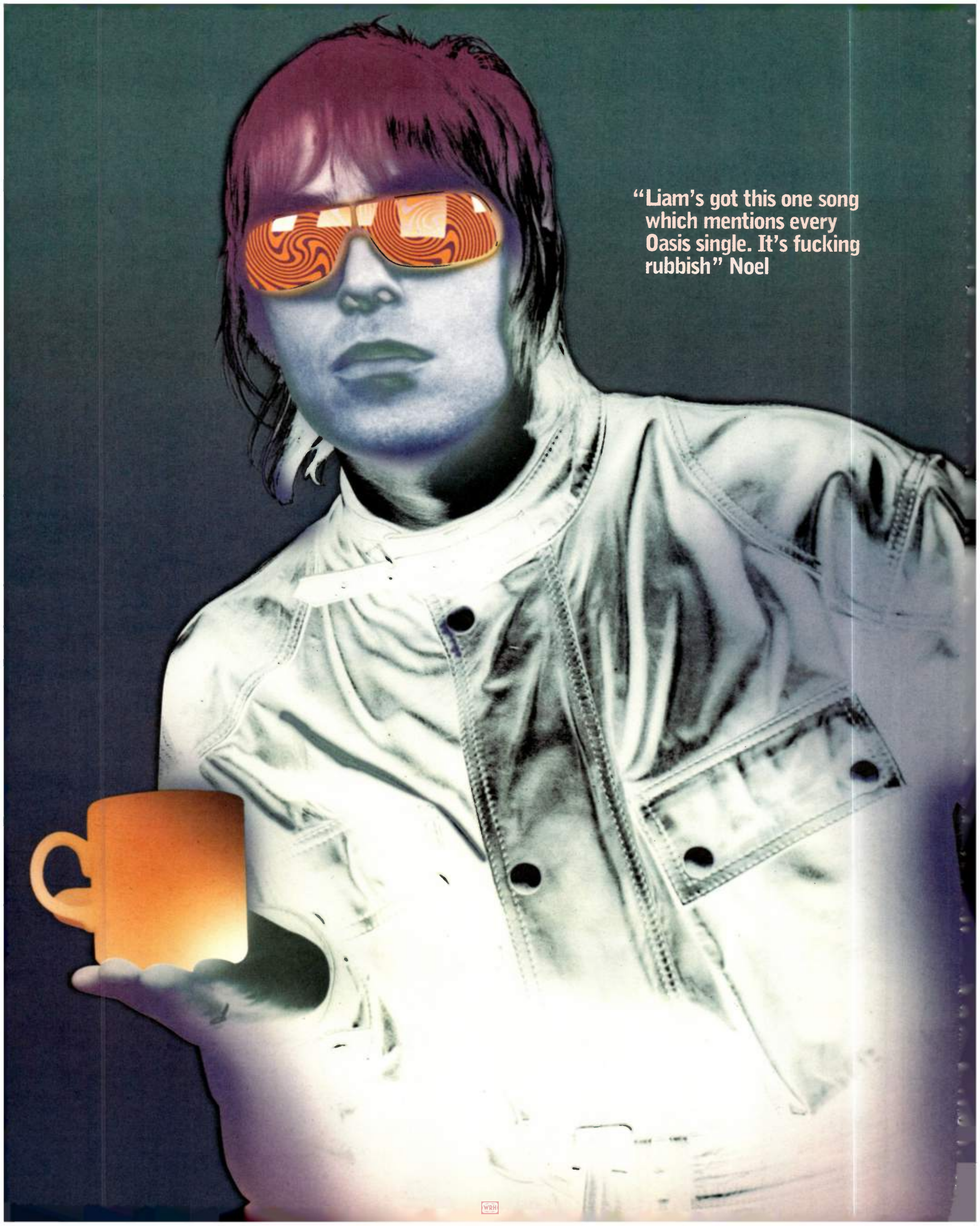
Colin dreams of what could have been if Scotland had qualified for the World Cup

Bob: busy making friends with the front rows

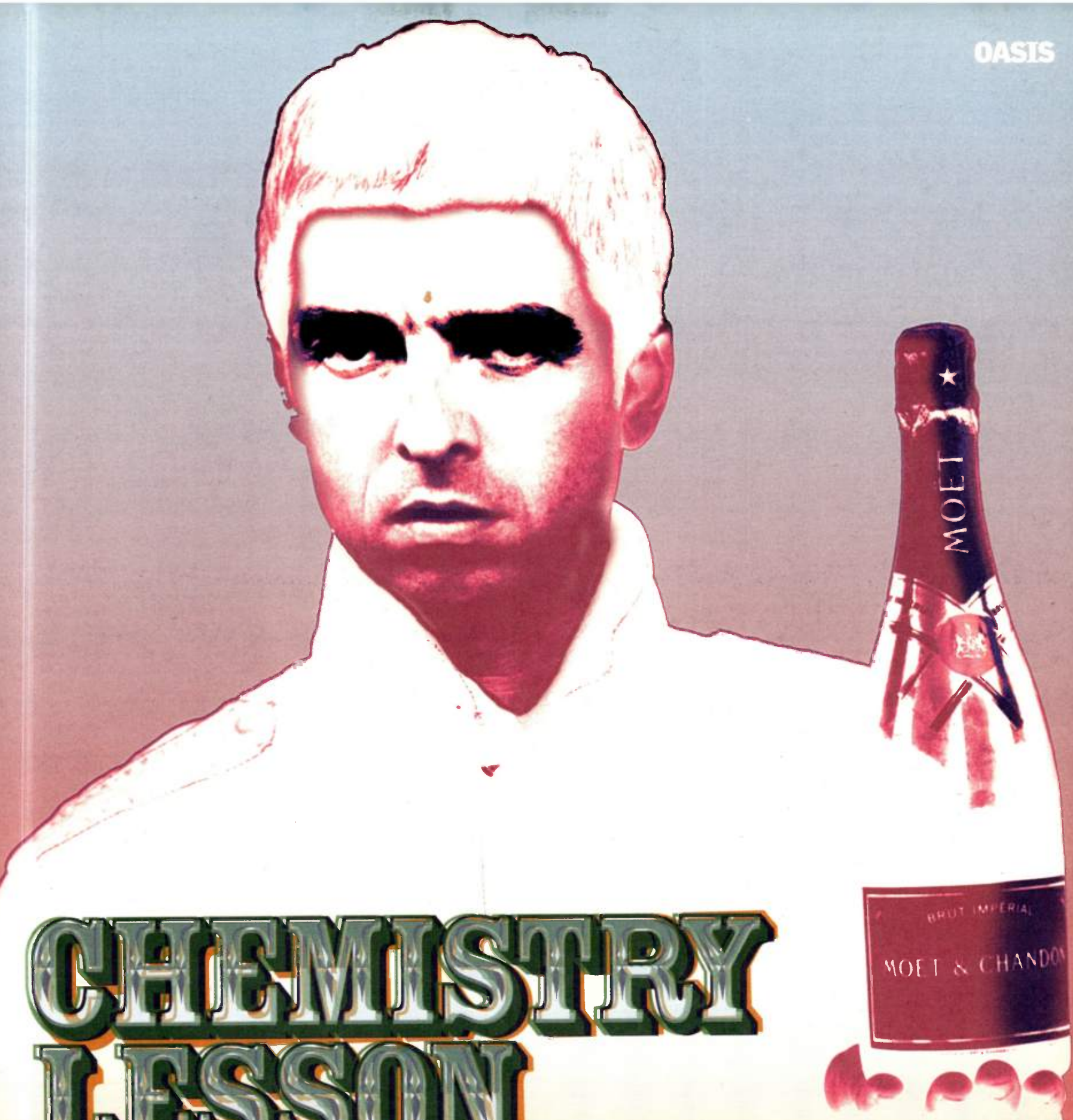
It all gets too much as rock'n'roll and biro pens (right) arrive in the Shetland Islands



"T-shirts! Get your baby puke/bird shit T-shirts!"



"Liam's got this one song which mentions every Oasis single. It's fucking rubbish" Noel



CHEMISTRY LESSON

In an exclusive track-by-track rundown, Noel Gallagher and Gem Archer give NME the inside story on the drugs, girls and tunes behind Oasis' fantastic comeback

Text: Johnny Davis Photography: Tom Sheehan Digital Imaging: Rob Biddulph/Marc Jones

Bing! Bong! The train now standing at platform nine is the 11.10am to High Wycombe. These days, the favoured mode of transport for Britain's biggest rock'n'rollers is – much to the tabloids' amusement – neither supersonic limo nor chocolate brown Rolls Royce, but British Rail. Oasis have been making the £9.60 return journey from Marylebone station in London to Huckingdon Farm in rural Buckinghamshire every day for the last few months. In a converted farmhouse, away from the "hassle" of the capital, the band have been writing, recording and rehearsing their seventh album, 'Heathen Chemistry', the "vibe" of which is, naturally, "fucking rocking". This

CONTINUES OVER

FROM PREVIOUS PAGE

morning, Noel Gallagher and guitarist Gem Archer are sole Oasis ambassadors. Noel has dispensed with the services of Liam, Andy Bell and Alan White for the week, on account of the fact that the sound at rehearsals for their British tour was deemed not loud enough and, worse, they sounded "like fucking Travis".

"If I can't feel the wind from the amps making my trousers flap, then I'd rather go fucking shopping," reasons Noel. The plan today, then, is to play 'Heathen Chemistry' at ear-cracking volume and to discuss, track by track, the album that by official Oasis party line, will make up for the pair of pigs' ears 'Be Here Now' and 'Standing On The Shoulder Of Giants'.

Kitted out in Oasis-issue corduroy and feather cuts, Noel and Gem kick back in First Class, untroubled by ticket collector or autograph hunter, and hold court on the issues of the day. Good: the Doves, Richard Ashcroft, Man City. Bad: polite-but-insincere Americans, The Beach Boys, insurance companies. Really fucking excellent: Buckethead, the guitarist from Guns N'Roses who performs with an upside-down Kentucky Fried Chicken container over his head.

There's a more serious issue to debate, too. Although 'Heathen Chemistry' is yours to buy in the shops from Monday, it's been yours to download for nowt for the last two months. Internet piracy is a problem that meets with the kind of indifferent shrug that says, 'It's just the way things are' from Gallagher senior, but you suspect he's rather more annoyed than that. Particularly when one smartarse wandered up to him at a gig recently and presented him with a CD of the new album. Has he heard it on the internet? "I don't need to. I wrote it," says Noel, accurately.

Huckingdon Farm is the size of Tesco and split into three play areas. Kitchen at the front, rehearsal space at the back (set list: 'Heathen Chemistry', 'Whatever (acoustic)', 'My Generation') and lounge area in the middle. Noel has taken out a five-year lease here and decorated the farmyard as only a man whose home once included a Mod target-shaped bath knows how. A RockOla jukebox here, Richard Avedon Beatles prints there, vintage Isle Of Wight festival posters everywhere and a 'Never Mind The Bollocks' clock. Tea and sandwiches are prepared, Benson & Hedges are sparked up and we settle down to hear 'Heathen Chemistry'. But there's a problem.

Noel: "Right, Gem, give us the album."

Gem: "I haven't bought it with me."

Noel: "Well, I've given all my copies away."

In fact, the only Oasis album to be found in Huckingdon Farm is 'Be Here Now'. "We're not listening to that," says Noel. "That's really fucking poor. We come up here to hear the album and nobody's bought it with them." *NME* has obviously heard it. Have we got a copy with us? Erm, no. It's on the desktop at home, downloaded off the internet. Fortunately, like Noel says, he wrote it, and he can remember how it goes.

THE HINDU TIMES

This was supposed to come out in October 2001 wasn't it?

Noel: "It's the first time I've ever sat down and gone, 'Right, I'm going to write a Number One single.' We'd recorded it, mixed it, mastered it, done the artwork and I got up on the day it was supposed to be announced and phoned everyone up and said, 'I don't like it.' Liam, like the woman he is, goes fucking apeshit. 'You're off your head! You're smoking too much fucking pot! I'm not going to fucking speak to you, you fucking dick!' and slams the phone down. I thought, 'If I put that out now it's going to kill me for the rest of me fucking life. It's going to be 'Be Here Now' syndrome when I should have taken more time to write the lyrics.' That's why that record annoys me so much."

The original lyrics were: *"There's no love in this shotgun town/What you believe is not fair/When you leave/Yeah, the world won't care"*.

Noel: "I must have been in a fucking bad mood that day. That's far too bitter for me. I said to him *(Gem)*, 'I'm going to change the lyrics.' And you was going, 'Yeah, it's got to sound like the most Oasis-sounding song ever.'"

You have written some dodgy lyrics in the past.

Noel: "I think the stock standard attitude to Oasis in the past has been, 'Great tunes, shit lyrics.' But I could pick apart every single line of every single song and tell you what it's about. *(Thinks)* Eminem writing an album solely about his ex-wife and his mother... look man, fucking get over it. Why don't you write about something real? Thom Yorke. Hey, the ice age is not coming. You fucking miserable c——."

FORCE OF NATURE

Noel: "This was supposed to be the first single. It started off with a sample from 'Nightclubbing' by Iggy Pop. I only sung it once. Liam went in there and sung it *(then listened to my demo)* and said, 'That's one of the best fucking vocals I've ever heard.' And I was like, 'Cool. Well, that scuppers the plan for the first single then.'"

Aren't you allowed to sing on Oasis singles these days?

Noel: "I don't like singing at all. I only started doing a couple of acoustic songs in the middle of the set to give Liam a break for his voice. In America it used to go down a fucking storm. I come back to England thinking, 'I'm having a bit of this', Bob Dylan, you know. Then I read the reviews and I was going, 'Actually, it would be a bit shit going to see one of the best bands ever and the ugly one comes on and goes, *"(Mr Bean voice)* Hello, I'm going to sing you a song now".'"

There's been speculation that the line, *"It's all over town/That the sun's going down/On your easy life"* is about Meg.

Noel: "That song and 'Little By Little' were written for a film in '98 – when I was married – called *Love, Honour And Obey*. It didn't get used because I didn't finish it. But of course the story about it being in the film is quite dull. But the story about it being about your ex-wife is quite titillating."

The film wasn't very good.

Noel: "It's fucking awful. Straight to video."

HUNG IN A BAD PLACE

Noel: "When I hear it I think of Tarzan for some reason. I think it's the *'swing through the trees'* line... *(To Gem)* What's the lyric?"

Gem: "*'I can sing to the trees/With Tarzan on harmonies'*."

Noel: "*(Peeved)* Oh right... I never quite got it. I wish we'd put the fucking lyrics on the fucking album now. Bollocks."

STOP CRYING YOUR HEART OUT

Noel: "A friend of mine was going through a pretty bad time with his kids and I sort of wrote it with him in mind. We got Will Malone *(Massive Attack, Faithless arranger)* in to do the strings and we played it to him for the first time and he said, 'One word: gold.' I hope it does for us what 'Don't Look Back In Anger' did. It's now going to be the next single. That's the good thing about *(this album)* being leaked. When the reviews started coming in, that song got ten out of ten everywhere. I didn't want it as a single because I thought, 'We've done all that before', but everyone's going, 'You're fucking mad.'"

SONGBIRD

Gem: "Liam wrote the whole lot. We were in here and it was like, 'What's that fucking Beatles song, *'(Sings) Oh, I could've known better what a girl should be...'*"

Noel: "It was sounding like a 1964 'Love Me Do' vibe, all mouth organs until I said, 'You know what? It ain't fucking working' and Liam was like, 'What do you mean it's not working?' I said, 'Give me half an hour, go to the fucking chippy or summat.' It was like, 'Stop, take all the electric guitars off, take all the drums off.' They all fucked off for half an hour and they come back and went, 'Ah! Acoustic rock.'"

How does Liam write all these songs, then?

Noel: "Dunno. Don't want to know. I don't know if he pinches them or if he completely makes them up. I love it when Liam comes in and goes, 'You know when you go from that chord to that chord? What shall I do next?' And it's like, 'Youngster, sit down. Let me fucking tell you, man.' He done about 11 for the album and eight were shocking and three were good. He's got this one song which mentions every Oasis single. It's fucking *rubbish*. It starts off with a little shuffly tune and it goes *'(Mike Flowers Pops voice) Some people say that you were fading away/Well/Whatever!'* Fucking hell! If that *ever* goes on a record with my fucking name on the front, I'll stab myself under the chin with a fucking ice pick. I was listening to it going, 'Fucking *dick*!' But he loves it. I had to pull rank and go, 'No. Absolutely fucking not.' *'(Really going for it) You say you're gonna live forever...!!'*

What happened to your solo record?

Noel: "There's no point now. See, that was said around the time of the last tour. Liam was on my case 24 hours a day, he was doing my head in. Bonehead and Guigs had left. Creation had collapsed and it was like, 'Well, is there any fucking future?' But as soon as we started making the record, all I can see now is another ten Oasis albums. I've got a lot of stuff on cassette that are just not Oasis songs, you know, all quite folk. They're quite good. Saying that, if they were brilliant I would have used them already. People say, 'You should give 'em to your fucking publisher or something' but I don't want Ronan Keating singing one of my songs. I'd rather set fire to myself."

LITTLE BY LITTLE

This sounds like a Liam anthem. Why doesn't he sing it?

Noel: "It's a shame 'cos that would have made it extra, extra special. When it came to it him *(recording the vocals)* you could see he was going, 'I'm not going to fucking get it.' And we were all willing him to get it. I went in and did a version and you could see he was sat at the desk going, 'Fucking bastard. He's got it.' But he doesn't want to do anything that's shit. This album, all of it had to be the bollocks. All of it had to be worthy of us fucking carrying on making records. This is a contender for the third single. *'True perfection has to be imperfect'*. I love that line. I think it's very Zen Buddhist; I must have been smoking pot that time."

So is pot now the Oasis drug of choice? When did you last take cocaine?

Noel: "*(Immediately)* Four years ago. During the Italy Vs Germany game in the last World Cup. Ten past two in the afternoon. I went to the kitchen, straight out of bed, hair all over the place, got a can of lager out the fridge, chopped a fucking line out and at that point I thought, 'What am I fucking doing?' I worked myself into such a fucking state that I just phoned a doctor and said, 'Please man, just give me something' and he said, 'I can't give you anything, just fucking stop doing it.' From that day I never touched drugs."

You're quite proud that you didn't end up in a private hospital.

Noel: "Can you imagine? Walking through The Priory and seeing fucking Robbie Wilson *(sic)* coming the other way in a fucking dressing gown? That's enough to drive you to heroin! For a while after that I was addicted to prescription drugs 'cos they give you things that make you feel calm and all that. It was harder coming off them than anything else. That's what 'Standing On The Shoulder Of Giants' was written on. I was on downers reflecting on my drug past and thinking, 'Well, where did it fucking all go wrong?' And maybe six months, a year afterwards I was thinking 'Well, I'm still addicted to drugs.'"

What prescription drugs were you taking?

Noel: "Valium and all that stuff. Just to fucking calm you down and space you out. 'Cos I had panic attacks for a long time. And every time I'd get one – which was quite regular – I'd just take a couple of tablets and then it'd be cool."

Why do pop stars take cocaine?

Noel: "I did drugs because it made me feel superhuman. People say to me, 'Well, do you regret it?' and I think, 'No man, because I could tell you the greatest stories known to fucking man what took place in my kitchen about people that you would think, "Well, I fucking never".' I had 'em all in my house and I've got shit on *everybody* in fucking London. And I tell you this, man, they'd better hope the fucking album doesn't stiff because if I ever have to write a book to keep the fucking wolf from the door, man, there's gonna be a lot of people going to fucking jail."

So how much money were you spending each week?

Noel: "Erm, right *(starts to add up)*. Seriously and honestly, I'm not going to tell 'cos I'm not going to give the little fucking knobhead from *The Sun* the chance to write 'as he boasted about his drug habit'. But it was *a lot* of fucking money. And I spent a lot of money buying stupid fucking things while I was on drugs. Fur coats, cars... I've got a fucking fleet full of cars. I've never fucking learned to drive in my life. Then after that *(it was hard)* being socially active with the people I hung around with when I was sober and straight. I'd go out with them and think, 'Actually, I don't like you. And I don't want to insult you so I'm just not going to call you any more.' It was a good experience. But I wouldn't like to do it again."

Gem: "It's never been my bag, man. If you're on about the other stuff, the softer stuff, then the last time I smoked was last night. You know, but to me that..."

Noel: "...having a smoke is not even drugs, is it? Now that *is* like having a cup of tea. *(Shouting)* You fucking c—— from *The Sun*, print that!"

Gem: "I'm waiting for them to fucking bring out 'F'. See what that does."

Noel: "If another new drug comes along next year, I swear to you right now I am first in fucking line. 'Ave it! Drugs are... they're just part of growing up. You've got to do them."

A QUICK PEEP

Gem: "This was a period when there was a lot of acoustic guitar happening before and after gigs. We had a big, long journey over the Alps and me and Andy just played guitar for about five hours."

(PROBABLY) ALL IN THE MIND

Liam does some very convincing John Lennon impressions on this album.

Noel: "I don't think he sounds like Lennon at all. I think he sounds more like Johnny Rotten."

Gem: "Me too. I think that's really lazy."

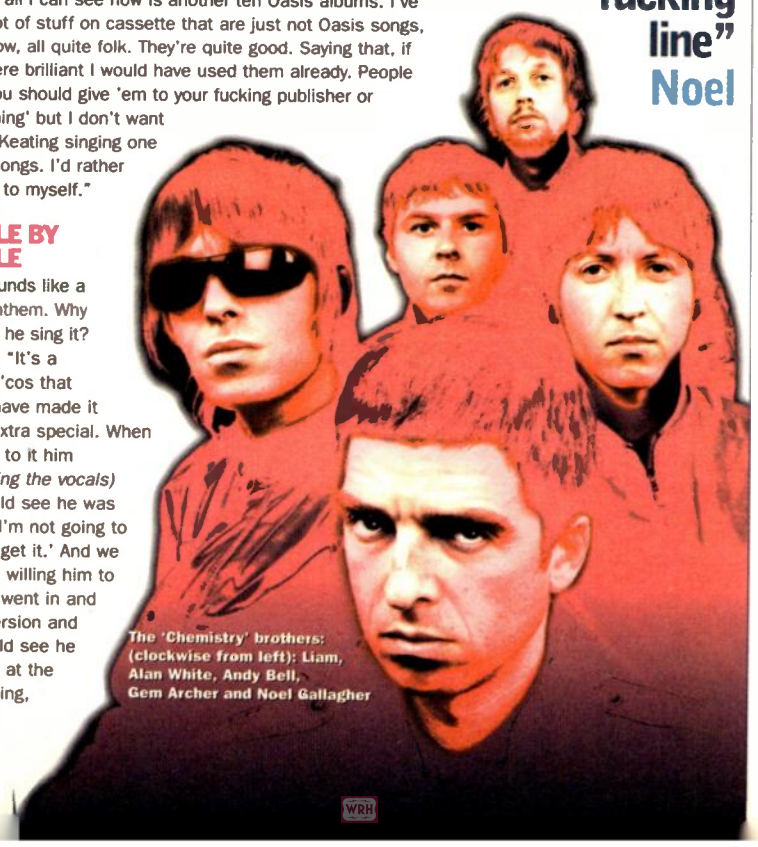
Come on, 'Stop Crying Your Heart Out' sounds exactly like Lennon's 'Mind Games'. It's like *Stars In Their Eyes*.

Noel: "His delivery is more like Lennon than his voice. I tell you what, if John Lennon sounded as good as Liam does on his fucking day he'd be a ten times better singer than he was. But going back to the song... it lended itself to Beatles psychedelia. So we wrote quite a vague psychedelic *(lyric)* about *'hearing people smile'* and all that."

SHE IS LOVE

Noel: "It took 40 minutes to record. The chords go round and round and round. I was living in a hotel room and I had a new girlfriend and... you know. It's about being really, really happy on a Sunday morning. I'm chuffed with the lyrics. It's the only one I insisted on singing on. When Johnny Marr heard it he said, 'That sounds like it took you five minutes to write.'"

"If another new drug comes along next year, I swear to you right now I am first in fucking line"
Noel



The 'Chemistry' brothers: (clockwise from left): Liam, Alan White, Andy Bell, Gem Archer and Noel Gallagher

That was a bit rude.

Noel: "No, it's a compliment. When songs pour out of you like that. Then Liam accused me of nicking his arrangement from 'Songbird', not realising it was written, recorded and arranged six months before. 'You fucking nicked that.' 'Fuck off!'"

What does Sara make of it?

"I showed her the words and she went, 'Play it to me.' I actually wished I'd never been given the gift to play the guitar 'cos I was like, 'I'd rather not if it's all the same to you.' So I had to play it her with me back turned. It's the one song on the album I really don't give a fuck what people think about it. It means so much to me. And I'll always remember that day."

BORN ON A DIFFERENT CLOUD

Gem: "Liam calls it 'A Manc Odyssey'. Liam's got this thing about his drinking. That we're sailors and we're coming into port. I think in his head that's how it sounds. 'I can see this huge galleon in the sky sailing the sea of fucking booze.'"

Noel: "To quote himself, he does drink like a god. And he drinks everything. 'What have you been drinking?' 'All of it.'"

Are you going to let him get his guitar out onstage?

Noel: "I'll break his legs. Simple as that. If he ever, ever, ever has any aspirations to pick up a Telecaster onstage I'll walk off. Tambourine and fucking sunglasses. That's all you're having in your hands. You're not playing guitar in my band."

Who looks good to you in music right now?

Noel: "Kids in leather jackets and guitars... The Hives look fucking mega. It's better than that cocksucker from Placebo and idiots thrashing about the stage going on about how they want to kill their grandparents. These nu-metal cocksuckers – fucking dicks. So, The Strokes, Soundtrack, Black Rebel Motorcycle Club... take them out the equation, what else is there? Fuck all. *(Disgusted)* Starsailor. They're fucking outrageously average. Daddy was an alcoholic? So fucking what? My dad beat the shit out of me but I sang about living forever. You fucking cock."

What about Coldplay? "I like Coldplay. He looks like he means it. I don't know why McGee got into that, saying they make music for bedwetters. He wants to go back and check his back fucking catalogue before Oasis came along. You know, 18 Wheeler? BMX Bandits? His band, Biff Bang Pow? For fucking crying out loud, man."

And what's on Liam's stereo right now?

Noel: "The Beatles. It can be quite suffocating. He doesn't like The Strokes, but the only thing Liam doesn't like about The Strokes is that he's not in them. He's not having The Hives, The White Stripes..."

Gem: "He's asked me about eight times, 'Have they not got a bassist?'"

Noel: "'Nah, no bass player.'

"'*(Impersonating Liam)* So who's in it then?'

"'Well it's the guy and his sister.'

"'Right. So who plays bass then?'

"'Well, no-one. She plays drums.'

"'A girl plays drums? But who sings?'

"'Well, the guy. And he plays guitar.'

"'What? Alright, but does she play bass at the same time?'

"'No. THEY HAVEN'T GOT A FUCKING BASS PLAYER!'

"'That's fucking stupid, that is.'

"'But The Doors never had a bass player.'

"'Who didn't? Fuck off! Who played bass, then?'

"'Nobody.'

"'I'm not fucking having that!'"

BETTER MAN

Gem: "Liam had these two chords and I think he was going to keep it acoustic. But we plugged in and he went, 'That's it.' We cut it live. I've got this photo of us doing it. Everyone in a line..."

Noel: "...Him and Johnny *(Marr)* on guitar, Andy on bass. It was really hard for me to find a bit in the fucking song. You don't want three guitarists on a track, so I got me drumkit out and bashed it out. Fucking great. I was playing my Ringo drumkit with a Beatles drumskin. George Harrison had just died."

You're definitely happy with this album, then? You're not going to come back in six months' time and say, 'Actually, 'Better Man' is a bit rubbish'?

Noel: "No, not at all. Anyway, I didn't write 'Better Man'. I'm 100 per cent that this is the second best record I've ever made. You've got to grant me some honesty; even with 'Be Here Now' when I got doorstepped outside Abbey Road and someone said, 'What's it like?', I said, 'It's pub rock, man.' I won't lie to people. Everyone's got a 'Be Here Now' in them."

Where's it all going to end?

Noel: "We don't have a concept for the band. It'll just happen. And if it takes four years for the next record, then fine. But we won't put out another shit album. That's for sure. There won't be a 'Be Here Now' scenario where it's like, 'Let's put an album out because everyone thinks we're going to split up. Give us two weeks!' Those days are over."

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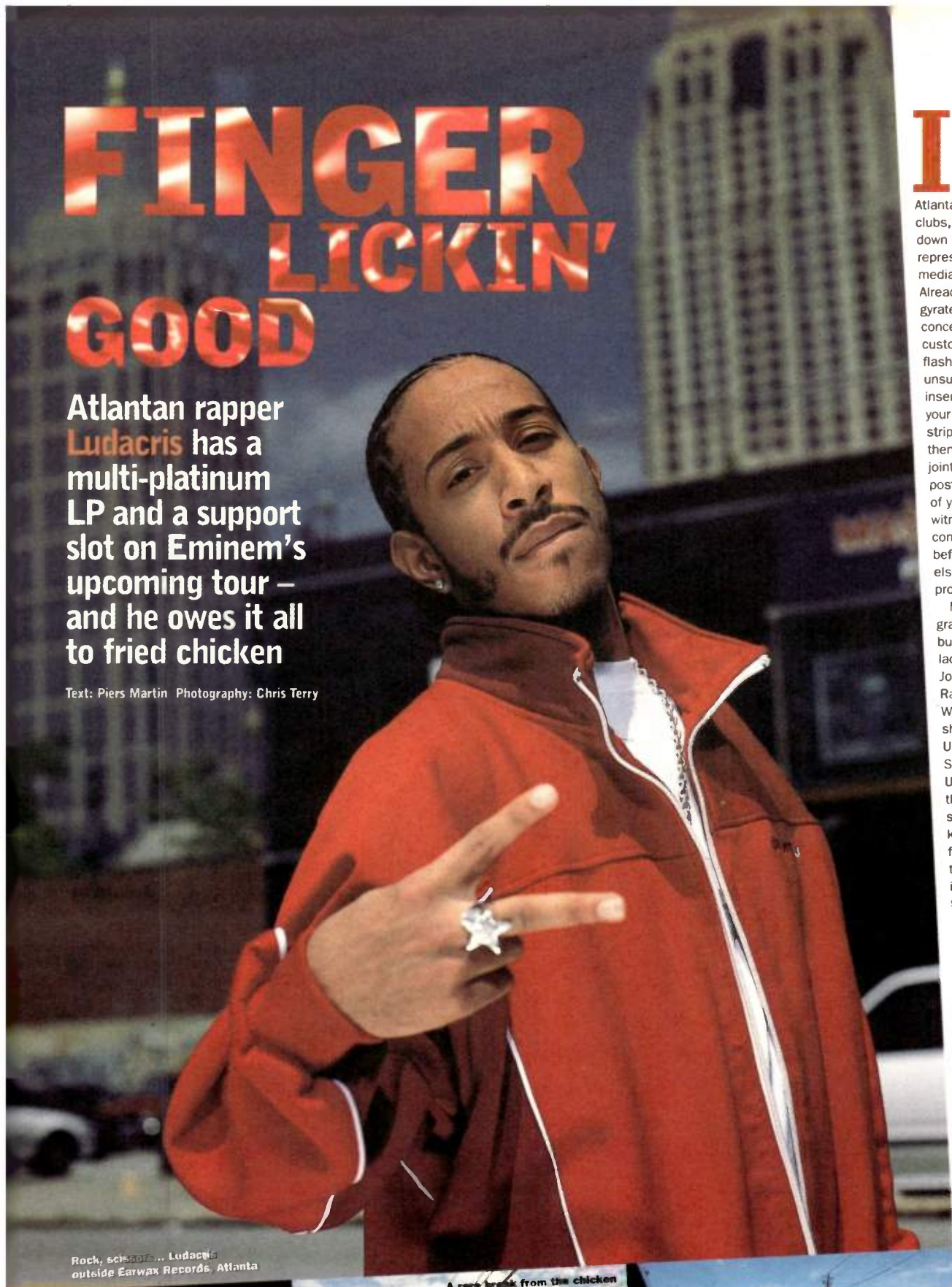
"Liam's got this thing about his drinking. That we're sailors and we're coming into port. I think in his head that's how it sounds"
Gem Archer

FINGER LICKIN' GOOD

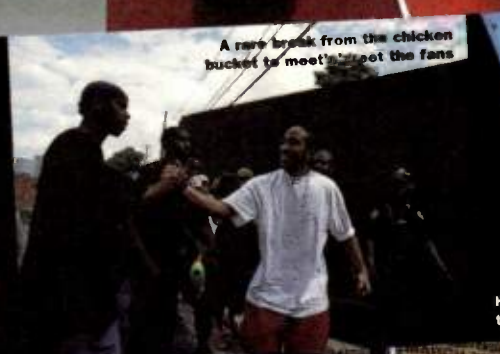
Atlantan rapper Ludacris has a multi-platinum LP and a support slot on Eminem's upcoming tour – and he owes it all to fried chicken

Text: Piers Martin Photography: Chris Terry

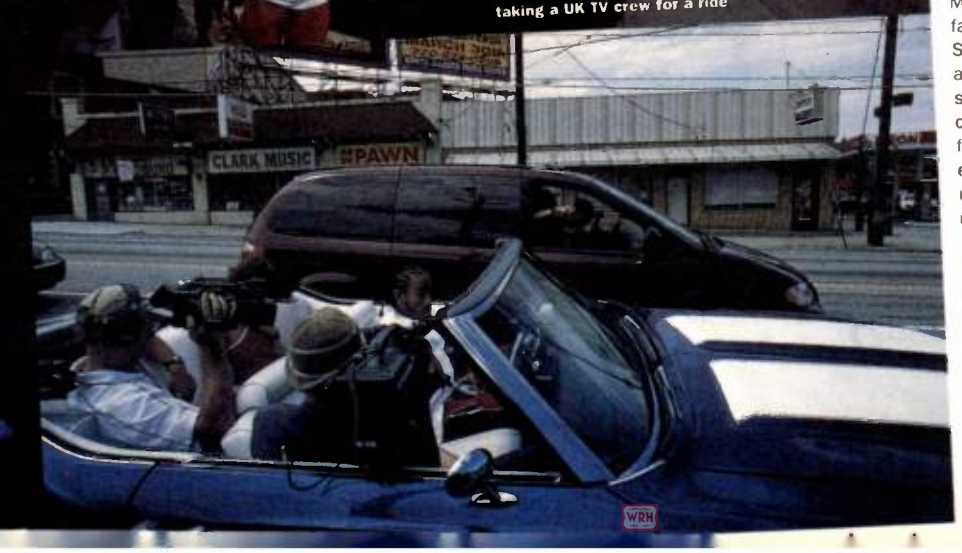


Rock, scissors... Ludacris outside Earwax Records, Atlanta

Onstage in Athens, Georgia



A rare break from the chicken bucket to meet the fans



He's been around the block: taking a UK TV crew for a ride

It's when the girls start winking their anuses that things begin to get uncomfortable. Pinned by fear to the velvet sofa inside the VIP glass box of Magic City, one of Atlanta's more respectable gentleman's clubs, beads of perspiration streaming down their crimson cheeks, the representatives of the British music media just don't know where to look. Already these voluptuous nudes have gyrated their bodies in every conceivable manner at their wide-eyed customers, who nervously sip beer and flash terrified glances at one another, unsure exactly where it is they should insert their ten dollar bills. Try to cross your legs for decency's sake and a stripper gently forces them apart. And then, as another Southern hip-hop joint rolls from the speakers, her oiled posterior expertly traces the contours of your chest and loins. Those who witness that little pink muscle contracting cutely a few centimetres before their eyes will talk of nothing else for the next few days. They've probably been scarred for life.

Magic City's regulars, meanwhile, graze on fried chicken and discuss business, almost oblivious to the ladies. Basketball legend Magic Johnson is in the building, as is Radio 1's rap ambassador Tim Westwood, out in the ATL (popular shorthand for Atlanta) with several UK journalists courtesy of Def Jam South, the latest extension of the US rap empire. We're here to meet the label's first and, to date, only signing Ludacris, the Afro'd cartoon king of Atlantan rap. But to get a fuller flavour of what makes Atlanta the bomb, hip-hop-wise, we're invited to experience the nocturnal treats for which the ATL is famed.

Westwood's lanky frame is being attended to by four dancers in Magic City when the press posse arrives. He scuttles off sharpish into another room. Later he'll cheerily admit that these establishments are where the hottest new tracks are played first. "It was really working for me in there," he says in his extraordinary street patois during his Radio 1 *Rap Show* Atlanta special the following night. "What was the name of my favourite girl? Paradise. I worked with that. Damn!"

Welcome to Atlanta, y'all. The Georgian state capital of America's deep, dirty South. Home to CNN and Coca-Cola. Birth and final resting place of Martin Luther King Jr. The Motown of the South. It's the fastest growing city in the States – 4.1 million people at the last count – an urban sprawl of priapic skyscrapers crisscrossed by wide grey freeways that'll continue to expand outwards and upwards until the money runs out, which it shows no signs of doing. Since hosting the 1996 Olympic Games and capturing the world's attention, Atlanta hasn't looked back.

For this city of exce$$, of capitalism gone crazy, is booming, bling-bling style. Known as the 'Country Hollywood', Atlanta is a playboy paradise where celebrities and leading business figures reside because they can remain anonymous and live the champagne lifestyle to which they're accustomed, partying with similarly-waged socialites in glitzy suburban nightspots. Elton John spends much of the year in his condo in the 'Country Manhattan' suburb of Buckhead. Mariah Carey used to live here, as did the late Lisa 'Left Eye' Lopes. But Atlanta is presently flush because it's the hip-hop capital of the world. After years of neglect from major labels, the business focus has shifted from New York and LA southwards as A&R scouts mop up the abundance of rap talent prevalent in this massive region comprising Georgia, Texas, Florida and surrounding states.

"If you really look at it, all the black people in this world, all the hip-hoppers in this world, they all came from the South," says Greg Street, a veteran radio DJ and pivotal figure in Atlanta's rap hierarchy. "Go to New York, ask Jay-Z: where's your grandmama from? South Carolina, Mississippi, Alabama. The South don't get its props 'cos it's like slavery mentality. The North is where everybody migrated to to get away from the slave mentality but it all started right here. 'Planet Rock' was a booty shakin' record. Y'all started it."

The most memorable hip-hop producers and rappers to have broken into the mainstream recently have their roots in the South. Nelly, Mystikal, The Neptunes, Missy Elliott, Timbaland, OutKast or Bubba Sparxxx – platinum Southern success stories one and all, each with their own distinctive flow and sound, best characterised by that rolling, soulful bounce groove and some of pop's more imaginative production arrangements.

While the East and West Coast axis dominated hip-hop culture over the last 20 years, the South minded its own business. Early '90s rap artists such as the Geto Boys and Jermaine Dupri paved the way for flamboyant duo OutKast, the Goodie Mob, tractor rap giant Bubba Sparxxx and ATL's clown prince, Ludacris, the 24-year-old whose three million-selling second album 'Word Of Mouf' for Def Jam South nestles in the US R&B Top 20. Allowed to develop in their own time, it's standard for Southern rappers to produce and release their first few albums independently before being snapped up by a major which then seeks to magnify their achievements on a global scale.

"People wanna know where the rhymes and creativeness come from – it's the chicken"

This policy has certainly worked for Ludacris, whose self-financed 'Incognegro' debut came out in May 2000, sold 30,000, and was promptly repackaged and renamed 'Back For The First Time' in September of that year by a nascent Def Jam South, run by former Geto Boy, Scarface. The beats on that record by So So Def boss Jermaine Dupri and Organized Noise were added to by The Neptunes and it's since clocked triple platinum. After 18 months, Ludacris is still that label's sole signing. And right now, he's having the time of his life.

Raised in Chicago, where he'd rap in the school playground, the 12-year-old Chris Bridges followed his father to Atlanta and immersed himself in the local scene. As a teen intern on urban music station Hot 97, his verbal skills were soon recognised and he made his name as an amorous, fun-loving DJ who'd freestyle wittily over hip-hop promos. When Missy Elliott's producer Timbaland heard him, he asked him to rap on 'Fat Rabbit', a track on his 1998 solo album, 'Tim's Bio'.

CONTINUES PAGE 57

THE MUSIC

Burn it!

Hendrix, Zep, Floyd and da funk: Leeds' finest compile us a scallydelic CD

TEXT: MARK BEAUMONT

1 THE DOORS
The End

Robert Harvey *(vocals/guitar)*: "I heard the song before I knew anything about the band and I didn't understand what it was about *(wanting to shag your mother, among other things – Doors Ed)*, but once I knew a bit more about Morrison it hit home. It's very special to me."

2 STEVIE WONDER
Superstition

Robert: "One time in Brighton Beach *(a club in The Music's hometown, Leeds)* this came on so I started moving to it and there were all these cocks on the dancefloor giving me hassle. It made me aware of how many dicks are around today and how cool it used to be back then."

3 JANE'S ADDICTION
Jane Says (Live)

Adam Nutter *(guitar)*: "I really like the vocals in it. It marks an important part in my life. What part? It's kind of personal."

4 BOB MARLEY AND THE WAILERS
Mellow Mood

Robert: "I bought 'Legend' at a car boot sale and that got me into Bob Marley, then I got his first four albums and 'Mellow Mood'... I had a bit of a weird time with a girl and it reminds me of that."

5 PINK FLOYD
Wish You Were Here

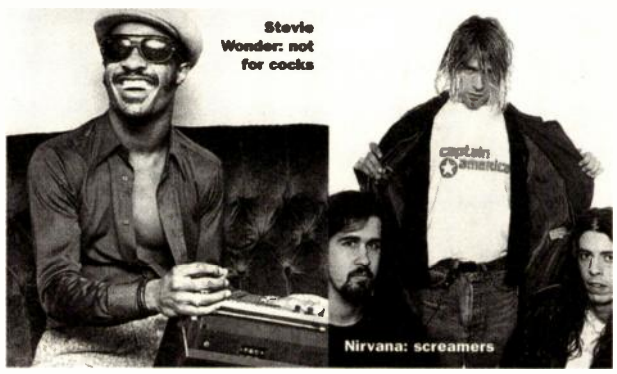
Phil: "It's the first Floyd tune that I really really got into. It's such a personal song. It calls out to me. Even if you got rid of the lyrics, the song would be amazing. My dad got me into the Floyd."

6 THE JIMI HENDRIX EXPERIENCE
May This Be Love

Phil Jordan *(drums)*: "The song's about falling through the air and the music fits the words perfectly. That's what makes the perfect song. It's spot on. You can put it on headphones and drift away. We all like Hendrix. I can't see how anyone in the world could dislike Hendrix."

7 LED ZEPPELIN
Moby Dick

Stuart: "I saw the video of *The Song Remains The Same* and this song stood out for me because it's got a massive drum solo in it and all those visuals in with it – it was just wicked. It reminds me of my childhood because my dad was a big Led Zeppelin fan. It reminds me of things like going on holiday."



Stevie Wonder: not for cocks

Nirvana: screamers

8 NIRVANA
Scentless Apprentice

Stuart Coleman *(bass)*: "It shows how angry Kurt could be. It's the way he sings the lyrics, really screaming them out. My mate's brother was into Nirvana and got all the albums and that's how I got into them."

9 TOM WAITS
Pony

Stuart: "That was another one of Adam's choices, but he's gone now. I've never heard it myself. Anyone else heard 'Pony' by Tom Waits? Nope, none of us have heard it."

10 SHUGGIE OTIS
Strawberry Letter 23

Robert: "Our tour manager introduced us to it on our first tour and it reminds us of when we started. It's got, like, chimes and there's a version of it on the *Jackie Brown* soundtrack *(by The Brothers Johnson – Slap-bass Ed)*. It's an old funk song and it's very important to us."

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PHOTOGRAPHY: ANDY WILLSHER/AJ BARRATT/ROBERT ELLIS

THE NME 50

WIN 50 things every week!

WEEK 9: A VINES SPECTACULAR! WIN TICKETS, RARE RECORDS & BADGES!

They're wild! They're unpredictable! They may actually be quite dangerous to themselves and to others! They've been described as "the best band since Nirvana" (*NME*), "the most awesome live band in the world" (*NME*) and "a delusional compound of paranoia, hyperactive schizophrenia and Munchausen's Syndrome... a must-analyse" (*Wonders Of Psychiatry Monthly*). They are Grade-A fruitcakes **The Vines** and – lock up your anti-psychotics! – they're coming to your town. Gulp.

And what with *NME* being compulsively obsessed with our 50th anniversary, we've got a whole load of 5.0 shit to fling at the wall like faeces in a padded cell. Fifty tickets? Oh go on then, here's **25 PAIRS OF TICKETS SPREAD OVER THE ENTIRE TOUR** which calls at Sheffield Leadmill (June 22), Manchester University (23), Glasgow QMU (24), Liverpool University (26) and Leeds Cockpit (27). Fifty records? How does **50 ULTRA-RARE SIGNED WHITE LABELS OF DEBUT SINGLE 'HIGHLY EVOLVED' AND ACE NEW SMASH 'GET FREE'** grab you, if not by the throat? And 50 small but delightfully fashioned catwalk accoutrements without which you're simply *nobody* in Milan this year, dahhhhhling? Alright then, here's **50 VINES BADGES** designed to make your school bag too cool for school. Which kind of defies the point, but anyway.

To got your mucky mitts on all this, just log on to *www.nme.com/happybirthdaynme* to register, then answer the following question:

Which country do The Vines come from?

And as usual, if you're not one of the blessed you can still buy your Vines tickets (£7advance subject to booking fee) from our 24-hour credit card hotline on 0871 2200 260, or from the *NME* Ticketline on 08701 663 663. You can also pre-order your copy of 'Get Free', out June 17, at the *NME* shop by visiting *www.store.nme.com*. Good luck and keep taking the pills.

Vines giveaway madness! Vill you be von of our lucky vinners?

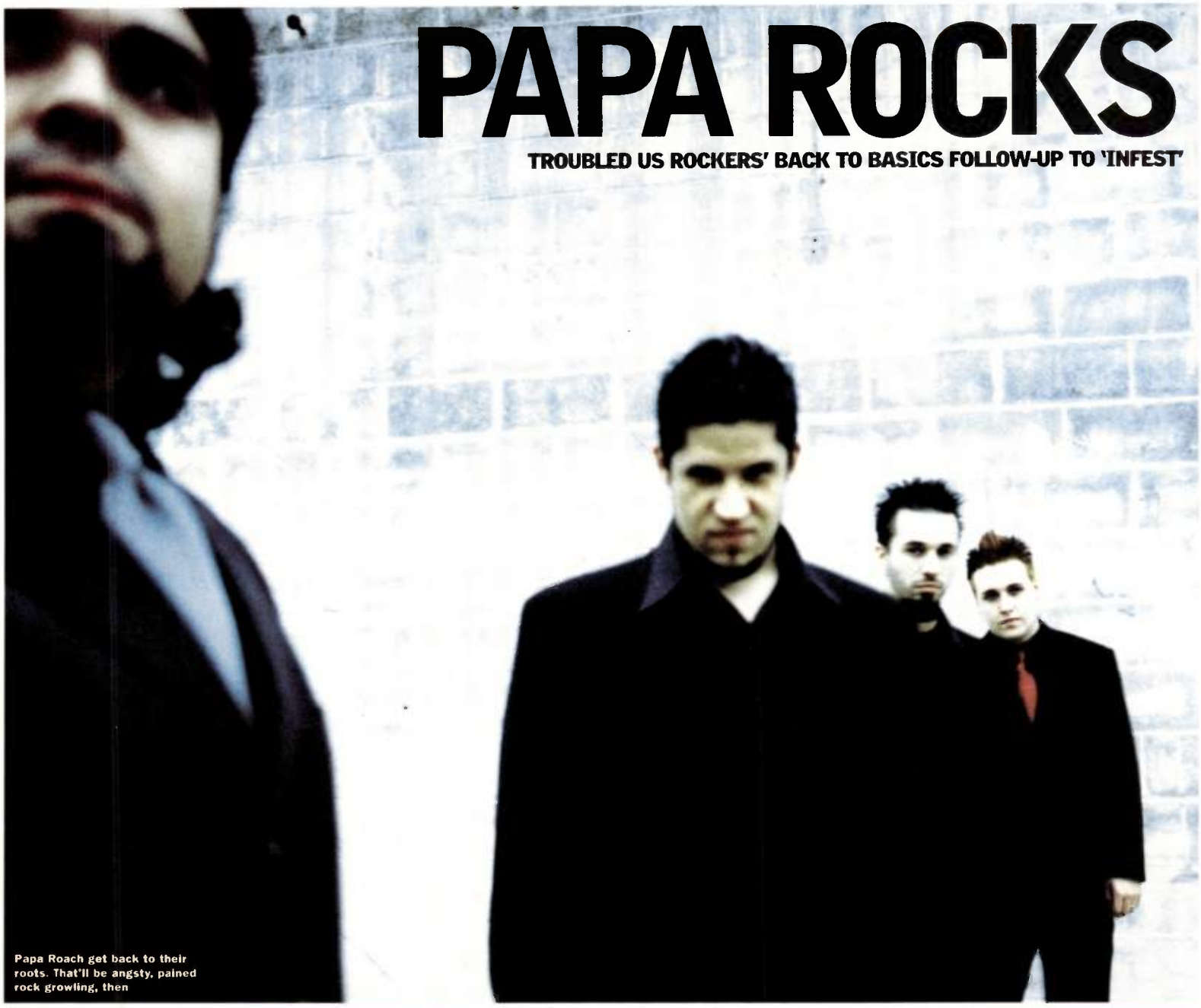
PHOTOGRAPHY: TOM SHEEHAN

THE NME CRITICS

THIS WEEK'S BIGGEST ALBUMS FACE BRITAIN'S MOST OPINIONATED WRITERS

PAPA ROCKS

TROUBLED US ROCKERS' BACK TO BASICS FOLLOW-UP TO 'INFEST'



Papa Roach get back to their roots. That'll be angsty, pained rock growling, then

PAPA ROACH
Lovehatetragedy
(POLYDOR)

When the annals of nu-metal are written, there will be few bands more central to the genre than Papa Roach. Sure, they're not the most artful band to walk the modern rockscape: frontman Coby Dick – a reformed bedwetter and struggling alcoholic with a headful of demons and pockets full of snotty tissues – isn't the sharpest tool in the box. But for moshers wise to Fred Durst's plot to peddle a brand of rock as ideologically alternative as Starbucks, the terrifyingly honest, self-lacerating confessionals that characterised Papa Roach's debut album 'Infest' made them able heroes to a fucked-up generation.

On Papa Roach's second album, 'Lovehatetragedy', the landscape has changed, but the conclusions remain the same. Coby Dick might have reverted to his real name, Jacoby Shaddix, but his muse holds firm. If 'Infest' was all about the atmosphere of frustration, loneliness, and substance abuse born of a dysfunctional, poverty-stricken childhood, 'Lovehatetragedy' is all about the atmosphere of frustration, loneliness, and substance abuse when you hit the road for two years as a member of the hottest new major-label rock band on the planet. Let the doomy 'Black Cloud' list Papa Roach's favourite topics: *"I'm tired of running/It's time to face my demons/Confession/Depression/This life of second guessing"*.

As you might expect, there is angst by the barrowload – but surprisingly little actual nu-metal. Because only 'She Loves Me Not' and 'Time And Time Again' really hark back to the rap-rock template that formed the backbone of 'Infest'. Instead, Papa Roach have pulled a similar trick to the one Slipknot spun for their second album, 'Iowa' – they've regressed, delving into rock's past: mid-period Metallica, Faith No More, and of course, Black Sabbath. Often, it's a successful tactic. The opening 'M-80 (Explosive Energy Movement)' is barely recognisable as Papa Roach, fielding two-and-a-half minutes of rippling punk thrash, while at the other end of the spectrum, the excellently morose 'Decompression Period' finds Shaddix sobbing fraught chunks of break-up cliché over a drained, sombre drum-rattle, as clinical stabs of heavily-treated guitar shriek in the background. *"I need some space/To clear my head/To think about my life"*, he sings, tensing for the knockout blow, *"With or without you..."*.

Big, bawling tantrums. Hefty sobs. Quivering lips. Compared to the intellectual scab-picking practised by the current emo invasion, Papa Roach's simple articulacy sounds refreshingly primal. "Dude!", says 'Lovehatetragedy', all streaming eyes and snotty sleeves, "it hurts!" And that's basically it. No post-nu-metal. No nu-post-hardcore. Just a solid, honest, rock album. What more do you want? Because if that's not enough, Papa Roach just aren't the right band.

Louis Pattison **7**

PAST FORM

Previous Papa Roach albums reviewed in NME

'Infest' (2001) **6**

"'Infest' may be many things – a big moshpit soundtrack; a corner sighted, if not quite turned in America's disastrous intergenerational relations; less expensive than therapy – but artful it is not. Papa Roach are a band whose prosaic rhymes and competent riffery are in themselves neither wildly original nor particularly outstanding."

SONIC YOUTH
Murray Street
(GEFFEN)

So-so 16th from NY art-rockers

Presented as an "operetta of place" involving such instruments as the dilruba, 'Murray Street' sounds, on paper, like pompous, unlistenable toss.

Far from being an aural endurance test, though, 'Murray Street', is a pretty but ineffectual halfway-house, wherein some not-very-strong songs leave you gagging for more obtuse noise. Pop-song/experimental odyssey 'Karen Revisited' is one of four tracks that get the balance right, but overall, Sonic Youth fail to get into their groove between brutalised melody and spastic six-string experimentalism.

Tony Naylor **6**

DAVID BOWIE
Heathen
(COLUMBIA)

The old dear returns to form

Finally binning the zeitgeist-mounting personas that have both defined and haunted his career, Bowie's 25th studio album sees our original friend electric embark upon a largely unaffected anniversary waltz through the velvet-lined vaults of his past. And it's great. All of it. Even the bits where the grand old duchess of dilettantism succumbs to nursery-rhyme whimsy (the 'Space Oddity'-ish 'Slip Away') and (especially) the bits where spooky synths drop by for a chinwag (the 'Low'-flavoured 'Sunday').

Why? Because even at his most self-referential, Bowie is still a zillion times more inventive, brave and rocket-to-Mars brilliant than anyone who's been prodded by the ubiquitous genius stick, like, ever. Fifty-five and not out, Bowie remains rock's most worship-worthy oddity.

Sarah Dempster **8**

ALBUMS

ALL ALBUMS REVIEWED ARE RELEASED MONDAY JUNE 17, 2002. TO BUY ANY TITLE GO TO WWW.NME.COM/SHOP

VINCENT GALLO
Recordings Of Music For Film
(WARP)

For someone who's made a career out of a pathological unwillingness to compromise, Vincent Gallo has been remarkably successful. He might describe himself as a 'hustler', but whatever he's turned his attention to (be it acting, painting, modelling or directing) has tended to end up in triumph.

Music, however, is apparently Gallo's real obsession – and is something that's snaked through his life since he was a teenager. But it was only with the release of 'When' (his debut album for Warp, released last year) that this particular talent came to the attention of a wider audience.

That album came as something as a surprise for another reason too. Gentle, confessional and acoustic, it seemed rather at odds with a man whose public persona is so hilariously monstrous (he's a right-wing sympathiser who hates the Spanish and Koreans, and a sexual compulsive who used to masturbate 15 times a day, to name just a couple of his more colourful character traits).

This record (a compendium of his soundtrack work for small independent films in the '80s, including the music he wrote for his own masterpiece *Buffalo 66* ten years before it was released), helps make sense of that debut record, in the sense that it proves he's been diligently trying to perfect this sound for at least two decades.

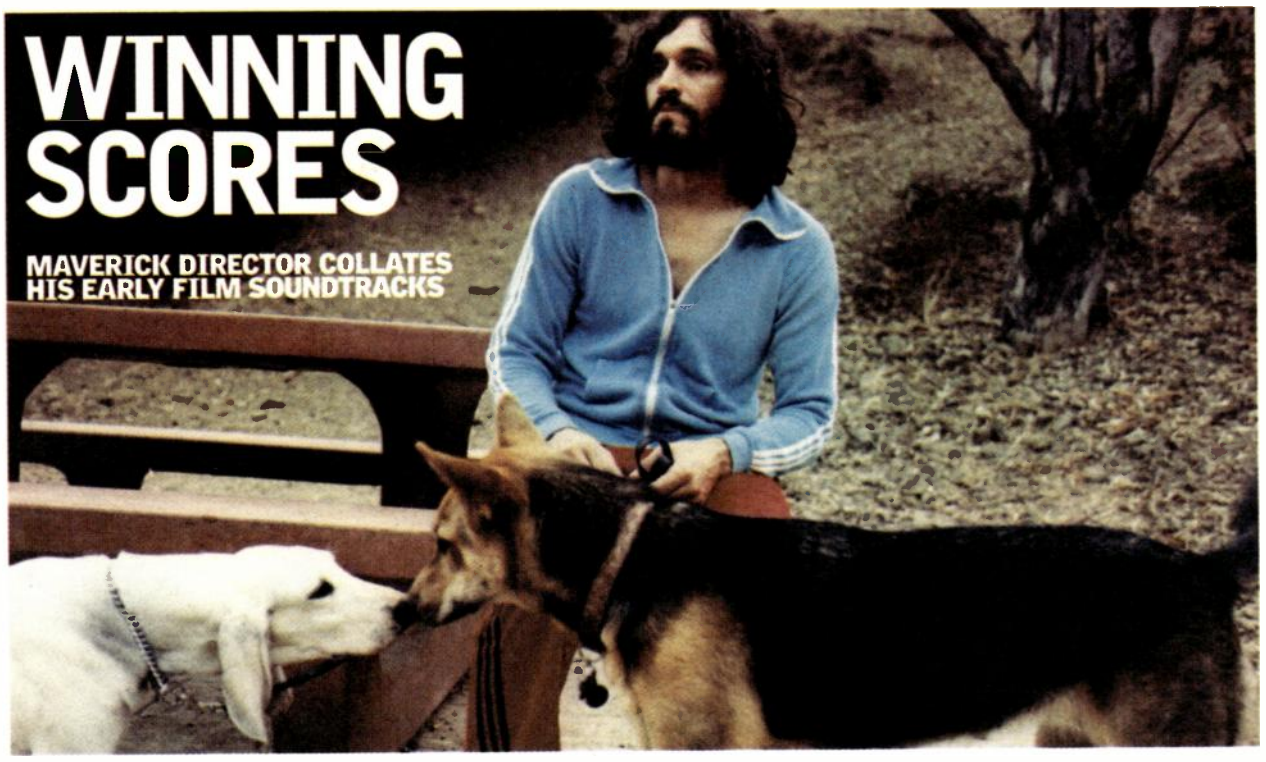
Predominantly instrumental and recorded on vintage equipment, the music here consists of soft, semi-ambient snatches of sound, veering between the beguiling atmospherics of his *Buffalo 66* soundtrack through to the more percussive (overwhelmingly post-rock) likes of 'Sunny And Cloudy' and the charmingly-titled 'A Brown Lung Hollering'. Mostly it just sounds like you're sitting in a womb waiting to pop out – the only exception coming right at the end with the dissonance of 'Ass Fucker (Reprise)'.

What becomes most apparent over the course of the 29 tracks is that a) Gallo's music is almost as perverse as his own taste in it (he likes Yes, Charles Mingus and jazz singer Anita O'Day) and b) despite its lack of volume, in its own suffocating and obsessive way, it's just as extreme as anything he's ever attempted.

'Recordings...' might lack the obvious brilliance of his movie-making, but it's more than just the dabblings of an enthusiastic amateur. Who knows? Maybe somewhere in here, Gallo's finally found his true vocation.

7

James Oldham



BLACKALICIOUS
Blazing Arrow
(MCA)

Fêted rap crew's second effort

What would you prefer? Heavy gunplay, social meltdown and nihilism or mystical spiritual journeys and intricate wordplay? Fans of the latter will dig Blackalicious, the Californian underground stalwarts who sit with the collegiate as opposed to the ghetto arm of hip-hop.

For their corporate label debut, producer Chief Xcel and rapper Gift Of Gab expand past experiments on a wider canvas. While the funk may be more subliminal and the tracks sometimes disjointed, collaborations with a wide range of figures and Gab's politically charged lyrical tongue-twisters make for a cohesive whole.

Even with highlights like the apocalyptic 'Sky Is Falling', Blackalicious are in little danger of troubling the charts. Rucksack rap fans can rest easy.

6

Dele Fadele

AKUFEN
My Way
(FORCE INC)

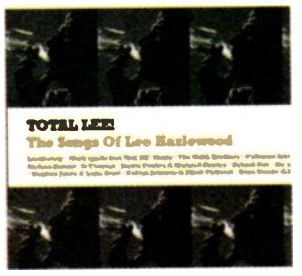
Canadian uses samples skilfully

In theory, it's a long way from sampling and processing radio waves in northern Canada to sexing up dancefloors at Fabric. Improbably, Akufen – leftfield house hero Marc Leclair – splices the drivetime beats so you can barely hear the join.

Aligned with the likes of Matthew Herbert and Coldcut, 'My Way' is a leftfield dancin'-feet classic. 'Skidoos', particularly, is deep house without the fat trainspotter dullard producers. There's direct homage to source material – 'Deck The House''s pause-button ingenuity ends up in territory close to Basement Jaxx – but the real greatness of this record is Leclair's deft detritus-into-gold alchemy. This guy could turn Chris Moyles into a tone poem if he wanted. New Wave Of Long Wave, anyone?

8

Noel Gardner



VARIOUS ARTISTS
Total Lee – The Songs Of Lee Hazlewood
(CITY SLANG)

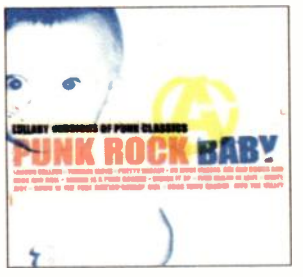
These bootlegs are made for stalking

Lee Hazlewood finds himself in a strange situation with this tribute album. A fêted American record producer, songwriter and Sinatra family collaborator, he wrote great songs for other people, but much of his legend rests on his own performances.

Those gathered here in homage therefore, can't help but sound like keen pipsqueaks. Some good efforts are made with the music, but the delivery of Hazlewood's words are better served by the longer in the tooth. However, King Of Convenience Erlend Øye's 'No Train To Stockholm' is very nice and Jarvis Cocker and Richard Hawley do all right on 'A Cheat'. All round then, some OK versions. But were Hazlewood present himself, he would, of course, walk all over them.

6

John Robinson



PUNK ROCK BABY
Punk Rock Baby
(PUNK ROCK BABY)

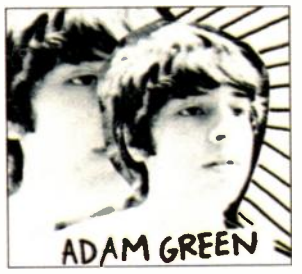
Punk covers for under-twos. Wolf Gillespie, look out!

Yes, it's true. 'Punk Rock Baby' is an album of Brit-punk epics transformed into instrumental Tweenies-esque jingles to help ageing punks cope with the dark nights of the soul provided by their screaming toddlers. There is no mercy. The demented amyl assault of 'Pretty Vacant' is reduced to pre-school xylophone and toytown melodica. The Damned's ode to destruction 'Smash It Up' suddenly becomes the perfect accompaniment to throwing the toys out of one's pram. Only a downright weird 'London Calling' manages to survive the sickly makeover with any trace of its original menace.

So, anarchy reduced to pop-soma S Club Juniors would baulk at, or the best deconstructionist scam since the KLF? You decide for a change. My head hurts.

5

Jason Fox



ADAM GREEN
Adam Green
(ROUGH TRADE)

Moldy Peach goes psych-folk mental

Barely a year after their debut LP, the two members of New York lo-fi bunny rabbit cabaret act the Moldy Peaches have made solo albums – Kimya Dawson's is due shortly, so here's Adam Green's. Taking his cue from acid burn-out '60s tragedies Syd Barrett and Skip Spence and mentally ill people like lo-fi titan Daniel Johnson, Green's 30-minute shot at notoriety is a spartan acoustic ripple laced with scatological humour and duff rhymes.

Unsurprisingly, it is an utter shambles. In accordance with the lo-fi rules laid down in the '90s by Sebadoh and Beck, there are just about enough tunes ('Her Father And Her' for a start) to ensure you persevere through the noodly bits. Too smugly obtuse for its own good, there's half a good record buried in here.

5

Jim Wirth

SKITZ
Badmeaninggood
(WHOA/ULTIMATE DILEMMA)

Brit-hop stalwart's guide to the breaks

Damn these compiler bastards and their great record collections. Every time you're gearing up to dismiss these compilations as more sub-'All Back To Mine' male jerk-off, you actually hear the Kelvin-cool classics and lost gems within and drop all resistance.

London rapper Skitz launches 'Badmeaningood', the first in a series of hip-hop history lessons, and there's little to fault here. Dipping swiftly into funk, reggae and even Donovan ('Get Thy Bearings' is trip-hop 25 years early), Skitz otherwise keeps it strictly hip-hop. His regression to the early-'90s is surprisingly successful – Slick Rick, Black Sheep and the Fu-Schnickens' excellent 'Ring The Alarm' rank among the highlights. Far from radical, granted, but a most welcome education.

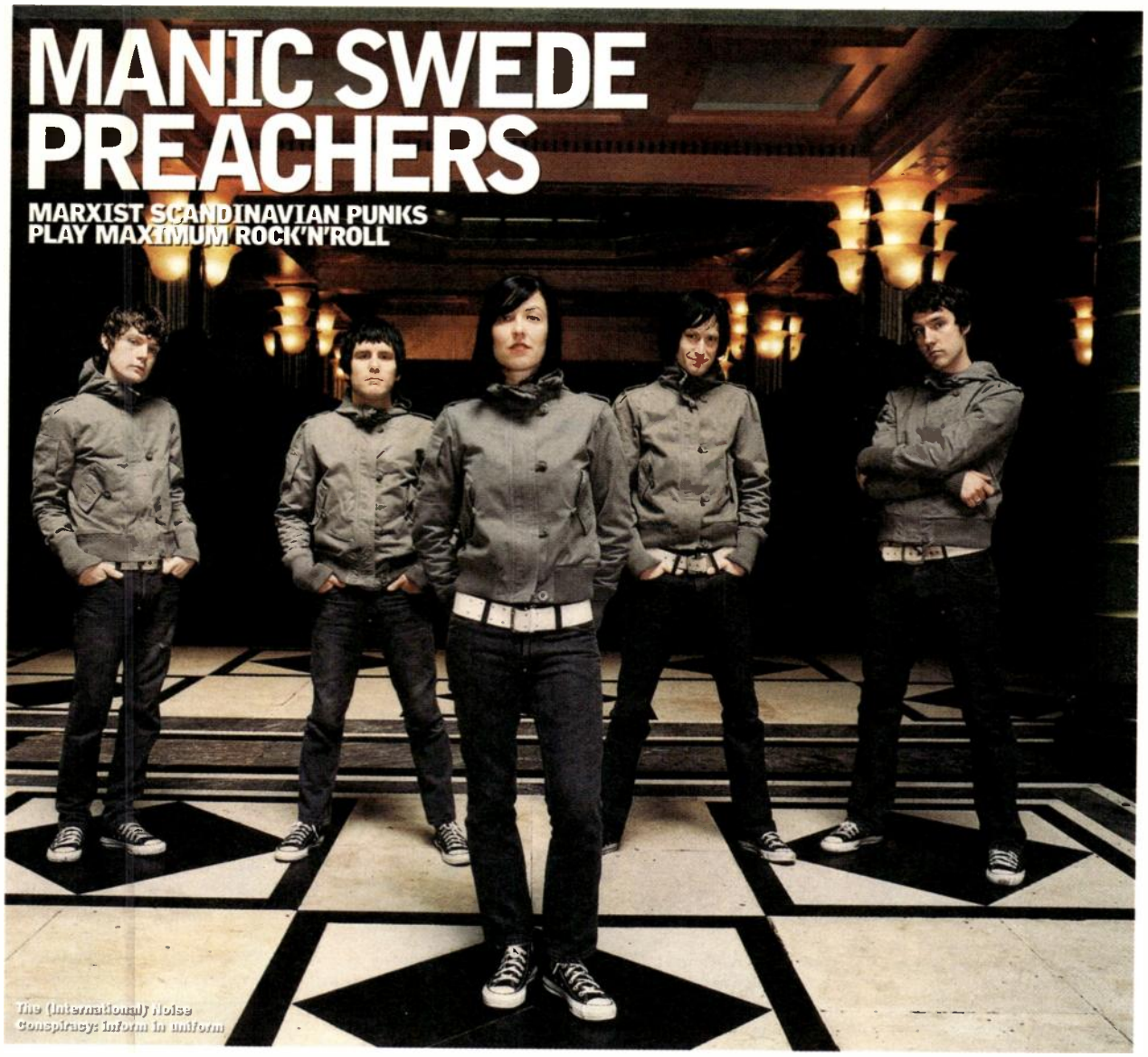
7

Noel Gardner

PHOTOGRAPHY: GOSWIN SCHWENDINGER

MANIC SWEDE PREACHERS

MARXIST SCANDINAVIAN PUNKS PLAY MAXIMUM ROCK'N'ROLL



The (International) Noise Conspiracy: Inform In Uniform

THE (INTERNATIONAL) NOISE CONSPIRACY
A New Morning, Changing Weather
(BURNING HEART)

So the CIA admits it had enough evidence to capture two of the September 11 terrorists weeks before the attacks, George W Bush concedes he ignored warnings of the possibility of planes being used as weapons, and nuclear conflagration edges ever nearer over Kashmir. Now over to that traditionally insurrectionary sliver of society, the United Nations Of Rock...

"IT'S TIME TO PAR-TAY!" suggests Councillor WK. "What song called 'Bomb The Pentagon'?" shrugs Senator Gillespie. "It wouldn't have been like this in 1932," whinges Jack White MP. As the civilised world dances blindly into the fire, rock cowers in the shadows.

The only hope is Sweden's The (International) Noise Conspiracy. They are the riotous effluent from politipunkas Refused and they will not be contained by oppressive totalitarian brackets! They will include diatribes on the poisonous culture of fear at the core of contemporary capitalism in their sleevenotes! They will sing about *"free trade restructuring plans!"* and how *"we are all sluts, cheap products!"* and credit feminist theorist Josephine Donovan, Chomsky, Orwell and Marx where Sting would credit his doudouk player! They are Alec Empire lobbing a burning Hives through a Starbucks window on May Day! Time, fellow Trotskyites, to rock the soapbox like we did last summer!

Trouble is, (I)NC's second album is startling and curiously arousing but has nothing new to add. The rhetoric that charges 'New Empire Blues' and the title track is straight out of *Atari Teenage Riot's Guide To Dense And Unreadable Leftiebabble* while Dennis Lyxzén's preacherman yowlps suggest that he was brought up in the forests of Wyoming by a pack of wild Ian Svenoniuses.

At their best – on 'Capitalism Stole My Virginity' (about being arse-raped by Ronald McDonald, possibly) and recent single 'Up For Sale' – (I)NC scrabble tunefully at the coat-tails of (respectively) the early Manics and, ahem, Thin Lizzy. You can practically hear 'Bigger Cages, Longer Chains' pruning its moustache before dying from smack. For the rest they rely on a chicer-than-thou, Trash-friendly, Dexys-being-eaten-by-mad-rabbits nu-garage clatter to carry them through, performed with the kind of desperate, maniacal violence last seen in the Saudi Arabian dressing room at full-time.

Yet another *Socialist Worker* you can't quite dance to then, but that's infinitely better than Eminem yacking uncontroversially on about how controversial he is.

Mark Beaumont **7**

ALPINESTARS
White Noise
(RIVERMAN)

Mancunian duo's frosty retro disco

Alpinestars are skilled at false advertisements. Not only is their second album inaptly-titled, it bears little resemblance to any expectations raised by the duo's origins in Manchester's now defunct Homoelectric club.

Instead of experiments in subliminal and/or excruciating noise, the duo offer a supremely pretentious descendant of '80s synth-pop. Where there should be hi-NRG, you get a kind of time-lapse musical photography of times when it was cool to be mysterious and European.

Traces of New Order surface on 'Vital Love Disciple', and the two contrasting takes of 'Snow Patrol' suggest techno drained of strength and will. Flamboyance and melancholy in equal measure, then, but 'White Noise' mainly leaves you cold.

Dele Fadele **5**

CURSOR MINER
Explosive Piece Of Mind
(LO RECORDINGS)

Experi-*mental* pop

Previously heard on Si Begg's 'Complete Death Of Cool' album, 28-year-old Rob Tubb makes pop music in much the same way that Kid606 makes hip-hop. That is frenetically, chaotically, amid a swirling storm of distortion, fucked-up filter manipulation and general sonic mayhem.

When it works – the juddering, distressed electro-*noir* of 'U Want To Want' or the upbeat distorto-pop of 'Remote Control' – it's fantastic, but 'Exploding Piece Of Mind' is a series of experiments, and not all are successful. Tubb starts out rocking a sunny Beck-meets-Capitol K groove, but as his noise grows darker, you stop grinning so much and start checking the CD to make sure it's not faulty. Still, brave stuff, and original in ways that most records could only dream of.

Tony Naylor **6**

NAPPY ROOTS
Watermelon, Chicken & Gritz
(EAST WEST)

Southern rap crew's tasty major label debut

Hick-hop collective Nappy Roots might be country to the core, but out in Kentucky there's obviously more than one meaning to the phrase "ho' down". This six-strong crew intersperse beat-heavy tracks with ones featuring organ, blues guitar and mandolin for a *Deliverance*-style shiver. They prove to their city slicker peers in nearby Atlanta (Ludacris, OutKast) that you can have cutting-edge production (the mutant folk of US hit single 'Awnaw') while sounding like you record within spitting distance of a chicken coop.

Lyrically self-deprecating, they also ignore rap's more tedious obsessions while still dealing with poverty, drugs and hustling. As their album title suggests, for this backwoods party Nappy Roots are working to their own recipe.

Jim Alexander **6**

SKINDRED
Babylon
(BMG)

Rastafari metal revived

Prophets are seldom recognised in their own lifetime. Last decade, Newport's Dub War pioneered the rap-metal boom: a band with the firebrand appeal of Rage Against The Machine but none of the marketing budget. Their prototype nu-metal classic 'Strike It' still fills floors down rock discos. Three years after their demise, however, they're a minor footnote in rock history.

Built from three-quarters of Dub War, Skindred deliver that band's righteous fury in a powerful new context. Muscular rastafari lead singer Benji Webbe remains at the band's helm, but now, with impressive scope, the rock stylings give way to a frantic mash-up of junglist attitude and Bad Brains-style ragga-punk. Think ADF joined by Wes Borland; Slayer tackling 'Police And Thieves'. Babylon burns again.

Louis Pattison **7**

TEN BENSON
Satan Kidney Pie
(ARTROCKER)

Second effort from grot-rock mentalists

Still one of the most troubling bands of their generation, Ten Benson's campaign to confound and appal has taken some funny twists since they first appeared five years ago with their deranged single, 'The Claw'. Since then, they've produced a dangerously unstable album, 'Hiss', and now this, another dangerously unstable album. 'Satan Kidney Pie' is a bad-ass QOTSA record as interpreted by an AC/DC cover act fronted by a dying cowboy. Monolithic guitar riffs do battle with Chris Teckkham's parched roar as the mighty Benson do their nihilistic tango over Black Sabbath's grave. No-one else is doing this sort of music – no-one else would want to – but Ten Benson remain our premier death-rattle rock cabaret act. Brilliant and extremely stupid.

Jim Wirth **8**

THIS GIRL
Short Strut To The Brassy Front
(LOCKJAW)

Rotherham band's promising debut

Records are like photos – they rarely capture the trueness of the subject. This Girl's debut is a blast of post-hardcore textures and restrained sexual energy but, if you've seen them in the flesh, you'll know there's plenty that 'Short Strut...' doesn't quite tap.

So first, see them play. Then the nu-punk shapes of 'T Is For Tup Tup' will make sense, and This Girl begin to sound like the only band worth losing your virginity to this year. It's like the embryonic stages of Idlewild fed through the post-emo zeitgeist.

Their debut is an out-of-focus snapshot of an electrifying new band. A band in touch with both their hormone-crazed feelings and their unsullied self-belief. Watch this space and, to get the bigger picture, watch This Girl.

Darren Johns **6**

PHOTOGRAPHY: JENNY LEWIS

THE NME CRITICS SINGLES

ALL SINGLES REVIEWED ARE RELEASED MONDAY JUNE 17, 2002.

SYSTEM OF A DOWN
Aerials (COLUMBIA)

Bring the capes! Prepare the interpretative dancing! System Of A Down walk among us like high priests of ludicrousness, dispensing their doomy rock sacrament like they've got the Black Death on drums and the Spanish Inquisition on backing vocals. It doesn't stop 'Aerials' sounding like a soundtrack for the writhing Adrienne Corri bit in a Hammer horror film. Serj Tankian wants to free your mind, although it's hard to get any meaning from the growled references to waterfalls and – ah, classic paranoiac delusion – *"aerials in the sky"*. It's all very endearing, though, like finding the Four Horsemen Of The Apocalypse competing in a gymkhana. ***(VS)***

ATHLETE
You Got The Style (PARLOPHONE)

Deptford, south London is known more for its poverty and dodgy pubs than as a breeding ground for catchy, intelligent pop. Yet that's what deceptively regular Joes Athlete – Joel, Carey, Tim and Steve – made out of their neighbourhood's unsettled vibes during the long hot summer of 2001, when the race riots in the North made everyone look at each other funny on Deptford High Street. Wry, well-observed and blessed with an easy sense of melody, 'You Got The Style' suggests a kind of Cockney Pulp who conduct their business in woozy waltz-time. It's a summertime single with a difference: loping, warm, but not blinded by the sun. Or *The Sun*. ***(KE)***

M FACTOR
Mother (SERIOUS)

Big, billowing and inoffensive deep house from the two blokes who brought us proto-garage outfit 187 Lockdown (rememeber?). Tongy, Fonty, Whiley and The Judge have already dished out platitudes for this plumper relative of Daft Punk's 'Aerodynamic' – 'Mother' boasts a tastefully reprocessed guitar hook – so you can look forward to air guitar being played all over Ibiza this year. Straddling the divide between Space terrace house anthem and numbskull trance pumper, it's the kind of by-numbers affair that you expect aged producers such as M Factor to knock out in their sleep. Roping in seasoned Basement Jaxx and X-Press 2 crooner Steve Edwards is a stroke of genius, though. The summer of dad house has begun. ***(PM)***

SINGLE OF THE WEEK

THE VINES
Get Free
(HEAVENLY)

You know how unstable Australians The Vines are the best thing since amplification? And how their last two singles were almost unbearably excellent? God, look, we know, this is getting very hard to believe, even with the subliminal pro-Vines drugs we've been adding to the printing ink, but *this one is even better.*

Anger, as an old man once observed, is an energy, and 'Get Free' is pure bitter adrenaline. The taut guitar line could easily double as a garotte, such is Craig Nicholls' bile-raw fury. There's the hell-for-leather Stooges garage urgency. There's The Vines' stunning pop sense, making commerce from the chaos. And finally there's Nicholls' sour self-pity mixing with his spleen: *"She never loved me/Why should anyone?"*. Look no further for a reason. ***(KE)***

BASEMENT JAXX
Get Me Off (XL)

Ooh, that sexy pant music just keeps on coming. At XL, someone's noticed that last year's excellent 'Rooty' album featured some of the hot-under-the-collar electro that's currently so fashionable. It's hard to imagine Basement Jaxx in the bejewelled sporans now *de rigueur* for dance blokes, but 'Get Me Off' resembles Prince doing the dirty with a Hewlett Packard Deskjet printer, and the result is rather bracing. Obligatory electroclash remix duties are entrusted to the scene's own Widow Twankey, Peaches, who somehow manages to make the tune boring even while squeaking, *"Don't wanna be witty/ Just lick my titty"*. Felix Da Housecat must've been doing his invoices that day. ***(JM)***

WYCLEF JEAN
Two Wrongs
(COLUMBIA)

You have to wonder how much faith Wyclef has in this dreamy reggae meander if he feels the need to appear in adverts for Virgin as rainy-day back-up. Still, this might not be as much fun as 'Perfect Gentleman' – no fallen women to save this time – but with the Fugees still MIA, the worst flirt in popular music can rely on 'Two Wrongs' to seduce the charts like a bucket of champagne on a bearskin rug. Claudette Ortiz of City High plays the wronged woman, demanding commitment and family; 'Clef, meanwhile, promises he'll try and come home on time – which is presumably sometime in November – and *"make love all night"*. Ah, you can't be cross at him for long. ***(VS)***

ED CASE
Good Times (COLUMBIA)

A crossover record, in the sense that Ed Case used to make quite good records and is now making terrible ones. 'Good Times' is garage with all the best bits taken out; all the zip and dancehall manners replaced by the kind of joyless middlebrow aesthetic that fatally wounded drum'n'bass around the time of the first Roni Size album. In a cluelessly miscalculated bid for indie cred (on top of a Gorillaz-y cartoon video) vocals are by Skin Out Of Skunk Anansie, a singer only one step up the foodchain from Saffron Out Of Republica. Case's forthcoming album, insane people will be excited to hear, features Saffron Out Of Republica. No joke. ***(JM)***

NPB
Loaded
(CATCHY GO GO RECORDS)

While seeking out the man who helped crystallise the new sound of a generation to inject some life into your band smacks of desperation, when Strokes guru Gordon Raphael asks to work with *you* it's more than an empty pat on the back. And so it was that the man who put skinny ties back on the *Top Shop* racks hunted down Dubliners NPB after hearing their debut mini-album 'THIS IS MY HAPPENING...'. He vanished into the studio, sprinkled magic dust on 'Loaded' and reappeared with a glorious slice of 'Transformer'-period Lou Reed by way of Beck. Louche but with the insouciant bite of an alley-cat, it's marvellous. ***(PMcN)***

MUSE
Dead Star/In Your World (MUSHROOM)

Japes aplenty round at Muuuuuuuse's baronial pad, where the lads take time off from howling into the void to record new tracks for this double A-side of reliably humungous daftness. 'Dead Star' is pleasingly heavy, betrays a keen interest in the commercial success of Tool, and has a lurching bit at the end during which the band can jump on each other's heads at gigs. Not much of a tune, of course. 'In Your World' features a fiddly guitar riff almost certainly influenced by Johann Sebastian Bach's 1708 smash, 'Toccata And Fugue In D Minor' and a vocal by Matt Bellamy that's oddly reminiscent of Brett Anderson being burned at the stake. An understated return by their usual standards, all told. ***(JM)***

TEXT: KITTY EMPIRE/PIERS MARTIN/PAUL MCNAMEE/JOHN MULVEY/VICTORIA SEGAL PHOTOGRAPHY: TOM SHEEHAN

MIS-TEEQ
Roll On (TELSTAR)

'EEEEERE WE GO! Not about deodorant, this, although the most girly of toiletry companies would find little to object to on this squeaky clean slice of UK urban-ness. The 17th single (or thereabouts) off Mis-Teeq's album, 'Roll On' sounds like Janet Jackson in one of her sweet, insubstantial moods, all handclaps and soft funky loping. Totally inoffensive, which is a bit strange considering Mis-Teeq are meant to be a bit 'street', a bit friends with So Solid, a bit 'raw'. Ms Dynamite would have 'em. ***(KE)***

NEW FLESH
Lie Low (NINJA TUNE)

Hailed as the saviours of hip-hop when their excellent second album, 'Understanding', was released in January, New Flesh promptly disappeared. Here the Leeds-London outfit return with a molasses-thick groove over which Juice Aleem growls, *"If you're tired of the nepotistic simplistics/Here's the New Flesh god-headed bunch of misfits/This is what you need right now"*. Debatable, but as a response to the conscientious likes of Blackalicious and Dilated Peoples, New Flesh sound especially vital. ***(PM)***

MR SCRUFF
Shrimp
(NINJA TUNE)

Those expecting something as inventive and cheekily ecstatic as Manchester disco king Mr Scruff's adland favourite 'Keep It Unreal' will be sorely disappointed by 'Shrimp'. Evoking over-designed Hoxton wine bars and expensive trainers, this is muzak for items about fusion cooking on *This Morning*; a splurge of bland lite-jazz piano funk with an impossibly offensive wah-wah riff. Beards, flared trousers, dad-house, Sunday brunch, carrot smoothies: it's not very nice. ***(PM)***

THE CALLING
Wherever You Will Go (RCA)

More gruff men who aren't afraid to emote in public, The Calling come from Los Angeles and look set to replace That Fucking Nickelback Record in the Top Ten. Hard to tell whether Alex Band's lyrics are about stalking an ex or pledging devotion to the Lord Of Sensitive Hard Rock; though, given the religious bent of most of this crud, smart money's on the latter. Whatever: this record is shit, and still will be when, in 15 years, it becomes ironically fashionable with graphic designers. ***(JM)***

THEY CAME FROM THE STARS I SAW THEM
Authentautistic/I Am Not Afraid (LO)

"Throw your record collection away/Taste is pointless!" yelps this highly eccentric seven-inch. You can't fault such rash cultural grandstanding, especially since it bravely contains the seed of its own destruction. 'Cos you don't need to buy this since you're chucking out all your records. Anyway: They Came... are arty east London types who sound here like a disjointed indie band attempting to play experimental funk. Appealing, but ultimately disposable. ***(KE)***

A1 PEOPLE
Casio Rock
(HYDROGEN DUKEBOX)

A few years back A1 People's giddy electro funk appealed to a handful of ravers in Brixton. Today, as a new wave of synthcore spreads across the country, the Londoners are finally being appreciated for what they are: purveyors of pretty basic disco music that doesn't ask too much of its listeners but demolishes dancefloors with ease. 'Casio Rock' is a rich and rude electro-pop gem built around a synth noise so menacing it'd make Gary Numan's hair fall out. ***(PM)***

GOLD BLADE
AC/DC
(TWENTY STONE BLATT)

Frozen in a glacier since the last time garage bands were vaguely hip, Manchester's Gold Blade return to a world full of opportunities for men of a certain age shouting about how great rock'n'roll is. Not sure whether John Robb still wears that suit made out of Shaun Ryder's used tinfoil, but everything else is the same: he still talks a great fight, but sings a dodgy pub-punk one. Nice title but sadly 'AC/DC' is so clod-hoppingly obvious even Swedes would laugh at it. ***(JM)***

DE LA SOUL VS PARAPPA THE RAPPER
Say You Gotta Believe!
(NO LABEL)

Once the most innovative rap band in the world, now the dullest, the long and slow decline of De La Soul accelerates with this free seven-inch to promote *Parappa 2* for the PlayStation 2, a rubbish game starring a kind of pixellated Eminem. Waking up briefly as they reveal, sensationally, that Parappa doesn't like noodles. We preferred them when they only *thought* they were cartoon characters. ***(JM)***

STAR QUALITY

MUSE

Dead Star

- One of the UK's very best guitar bands return in fine style with this fine double A-sided winner
- Both tracks were co-produced by John Cornfield (Origin Of Symmetry) and Muse with assistance from Ron St Germain (Tool, Soundgarden, Alien Ant Farm)
- Both tracks will be available in live versions on the forthcoming Muse album – these studio versions of both tracks will only be available on this single release

WHATEVER TURNS YOU ON

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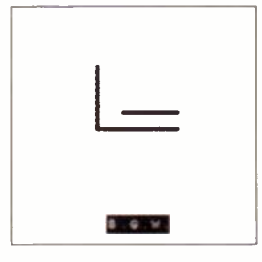
SUM 41
It's What We're All About (COLUMBIA)

Spider-Man might well do everything that a spider can, but that unfortunately doesn't include giving a venomous bite to Sum 41. Considering the film features *Tobey Maguire in Lycra*, you'd expect the soundtrack to feature more of The Strokes and less shouty, lumpen, utterly unattractive fratboy rock. But here are Sum 41 to undermine that fantasy. *"Rock! It's what we're all about! It's what we live for!"* they bellow joylessly. Wailing quietly and putting our hands over our ears, it's what *we're* all about. ***(VS)***

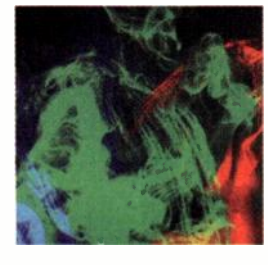
[X] IS GREATER THAN [Y]
SGW (FIERCE PANDA)

They promise to be extremely annoying, [X] Is Greater Than [Y]: never mind the childlike glee and hectic indie rattle, those brackets are a real drag to type. Yet these four hysterics from Birmingham pull back from the brink of irritancy by dint of having a tune and knowing what to do with it. Yes, it's all quaintly old-fashioned in a Wedding-Present-meets-Pavement way and will one day be displayed among quilts and milk-churns in a museum of folk art; but for now, [X] Is Greater Than [Y] just about add up. ***(VS)***



THE SHINING
I Wonder How (ZUMA)

All Simon Jones ever wanted to do was be in "a fucking heavy guitar band". How disappointed he must be that after being in one of the greatest British groups of the last 20 years, the former Verve bassist has formed an outfit with all the swagger, drive and vision of a giant sloth. 'I Wonder How' is turgid. Recalling one-time Creation never-men Hurricane #1, it leaves you feeling like you've just hiked for miles wearing wellies full of concrete. There is no place for this in a free-thinking democracy. ***(PMcN)***



BRANDY
Full Moon (EAST WEST)

It's not a patch on Brandy's last, totally fabulous R&B pout, 'What About Us?', which anyone living in this hemisphere will remember as the single that put the woman named after hip-hop's favourite tipple back into the charts. Super-producer Rodney Jerkins is off the case this time, his boots filled by 'neo-soul' guy Mike City, which might explain why things fail to illuminate. In fact, 'Full Moon' sounds less a paean to eyeing up talent in the club late at night, than just another time of the month. ***(KE)***

JOSH ROUSE
Nothing Gives Me Pleasure (RYKODISC)

Despite being pally with Lambchop's Kurt Wagner and generously compared to Wilco and Ryan Adams, Josh Rouse's wistful debut album 'Dressed Up Like Nebraska' lacked the sophisticated soul of any of them. Four years down the lonesome trail, while 'Nothing Gives Me Pleasure' has a title crying out for a kicking, it isn't half bad. Bittersweet, well realised and genuinely heartfelt, it's a love song played as though he means it. It also has a chorus the milkman could whistle. And that is a great leap forward. ***(PMcN)***

SWAYZAK
Make Up Your Mind (IK7)

Elegant electronic soul from Swayzak, the British pair whose clean, spare sound has accompanied many a *Wallpaper** photo shoot. 'Make Up Your Mind', a tale of jealousy and double-crossing sweetened by German chanteuse Claire Dietrich's feathery delivery, is precision-designed to melt the hearts of handsome Norwegian fighter pilots. *"You're going out with her tonight and that's no good"*, she sings as Swayzak unfurl the prettiest of melodies. And really – swoon! – you have to agree with her. ***(PM)***

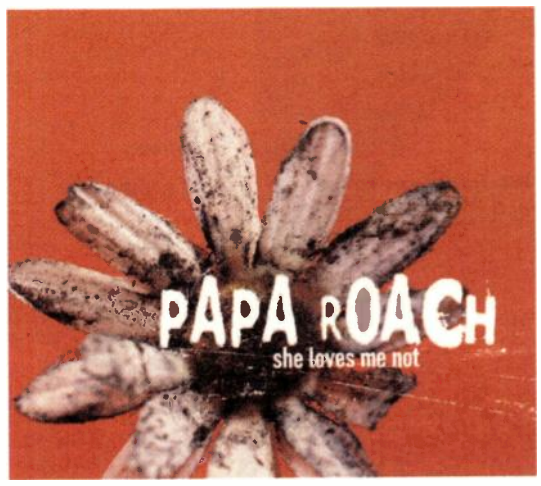
GOLDFINGER
Open Your Eyes (JIVE)

Goldfinger are four venerable ska-punk older dudes from SoCal who, in the course of their six-year career, have made entire nation-states of kids jump around like their legs are made of bunjee ropes. Their latest single 'Open Your Eyes' is an excellently tuneful punk plea that bears a subtle vegetarian message: *"Shot in the head!/Just so you could be fed!"*. It's bound to cause rejoicing in certain cramped, overheated, violent pen-fuls of flailing young mammals, and – hey! – we don't mean veal crates. ***(KE)***

BREED 77
Karma (INFERNAL)

While Breed 77 hail from Gibraltar and are based in London, their sound has been honed after study of what comes from the other side of the Atlantic. That said, there are no nu-metal pretensions round the Breed's house. It's straight down the line, old-fashioned melodic metal, all stabbing and crunching guitars and frontman Paul Isola's fresh and blaring vocal. There's a touch of Alice In Chains and a nod to Tool, but mostly here's the sound of a new band finding their feet, bursting with genuine promise. ***(PMcN)***

SHE LOVES ME...



PAPA ROACH
She Loves Me Not

- She Loves Me Not is the rip-roaring brand new single from Papa Roach
- Taken from their new album LoveHateTragedy and produced by legendary producer Brendan O'Brien (Rage Against the Machine, Stone Temple Pilots)
- CD1 is enhanced and includes a Faith No More cover version and CD2 features 2 tracks from the new album recorded live for the first time in May at Radio 1

WHATEVER TURNS YOU ON
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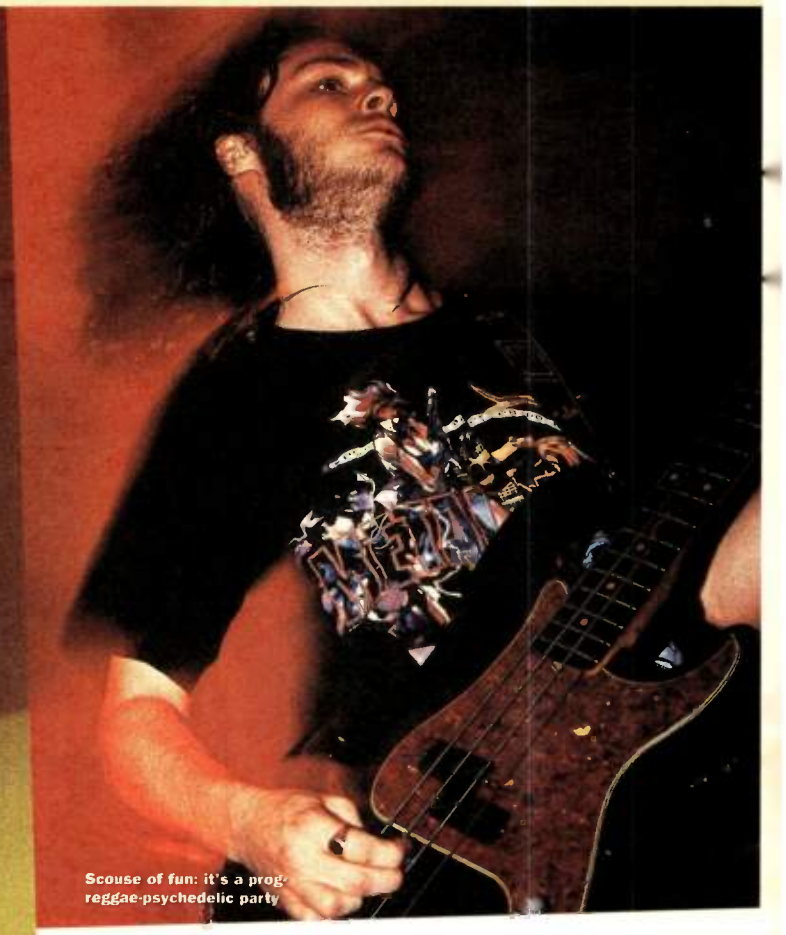
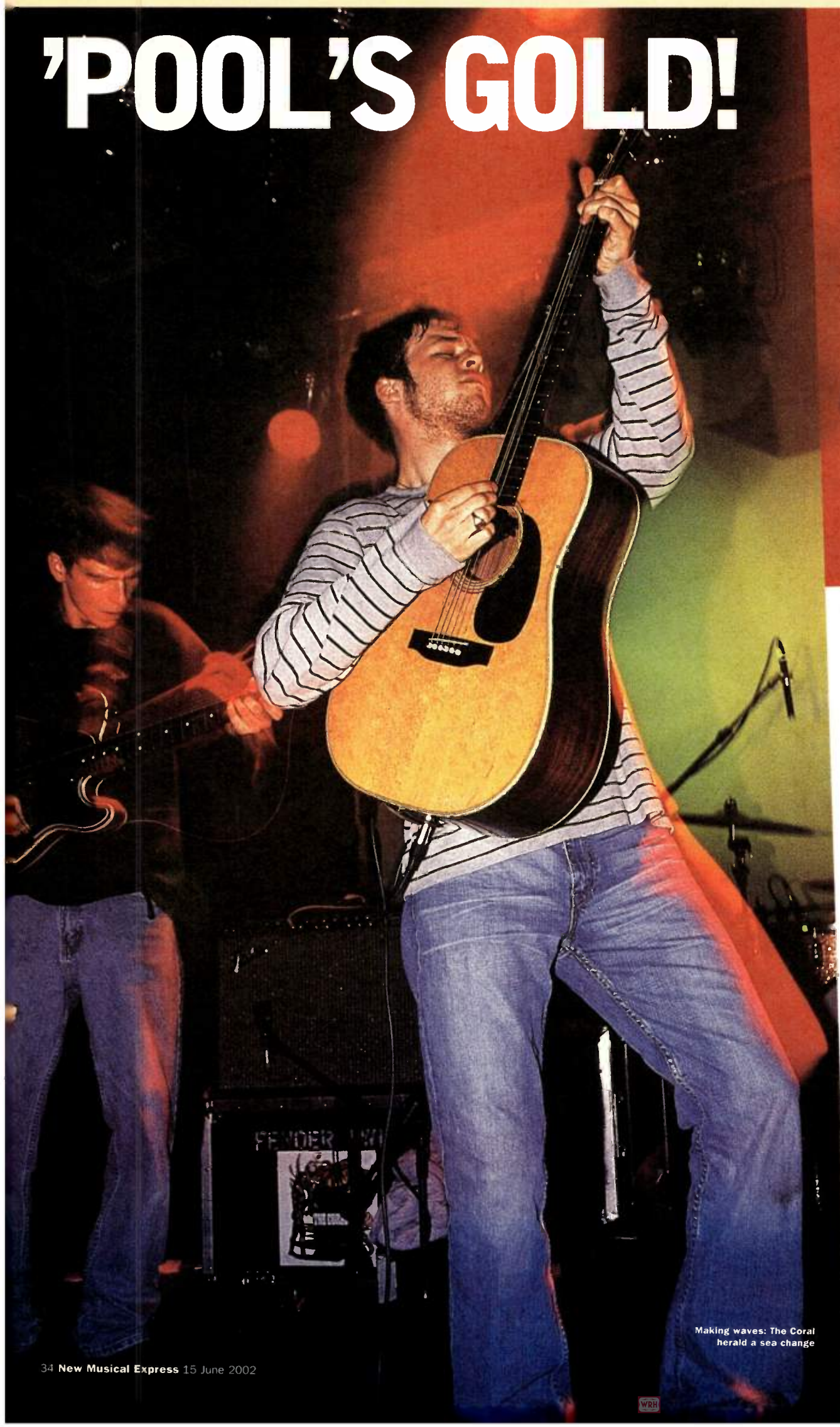
LIVE REVIEWS

Edited by Pat Long

'POOL'S GOLD!



Scouse of fun: it's a prog-reggae-psychedelic party



Making waves: The Coral herald a sea change

THE CORAL
London WC1 ULU

With the current glut of guitar acts threatening to reach epidemic proportions, it's hardly surprising that quality control has gone out the window. After an initial burst of brilliance (The Strokes, Hives, Stripes, Vines, BRMC), we're now in danger of succumbing to the totally indifferent. The number of mediocre US garage rock bands being touted as the New Big Thing is growing by the day, and pretty soon there won't be anyone left in Britain who hasn't heard a record by The Von Bondies.

What makes this even more incomprehensible is that on our own doorstep we have groups as inspired and refreshing as The Coral. In a little under 12 months, they've constructed their own uniquely mythic universe; a world of surreal twists and romantic adventure soundtracked by a dazzling creativity that sucks influences from just about every strain of music ever invented.

The only debit so far is that their cautious approach (none of their singles have been chart eligible, for instance) has meant that they haven't yet made the big breakthrough. With a new single due in July and a (fantastic) debut album just completed, that situation should change soon. This *NME* 5.0 tour – originally meant to be a joint headline affair with The Music, until they pulled out with "throat problems" – is the first step down that road and the band seem to realise it.

After the initial shock of seeing them jackknife from prog to dub to acoustic ballad in the first three-and-a-half minutes, they quickly settle into their tight groove. What soon becomes apparent is that for all their weird time signatures and semi-prog noise assaults ('Skeleton Key' sounds like someone blowing up a house full of Frank Zappa records), there's an accessible heart to almost everything they do, whether it's the melodic zigzags of 'Waiting For The Heartache' or the crunching garage of 'Badman'.

Part of the reason for this is that The Coral have absorbed so much of Liverpool's musical heritage. They often get compared to Echo And The Bunnymen – from whom they get much of their romanticism – but after a couple of songs tonight they crash into a superb version of The Teardrop Explodes' 'Reward' and you can instantly see the link between the two. They share the same psychedelic pop sensibility and the choice seems inspired rather than trite or obvious. From here, they spin off into first single 'Shadows Fall' and a wonderfully warped 'Calendars And Clocks'. They finish with an extended version of forthcoming single 'Goodbye' complete with rambling Doors-style interlude and a heavily fuzzed conclusion.

The Coral might share some influences with their American contemporaries, but their genius lies in what they choose to do with them. Rather than rehashing a trusted formula, they're constantly searching for new ways of twisting and turning their songs into something fresh and original. Ultimately, it's time to decide what you prefer. The Coral should make it an easy choice.

James Oldham

PHOTOGRAPHY: AWAIS

Lazy days: X-Press 2

Basement Jaxx spread those Latin love parade vibes

Roots Manuva: witness the soundboard disaster

'LANDS OF HOPE AND GLORY

Royksopp play their "ambient mush" while Laurent Garnier (below) keeps it up for six hours

Marc Almond: still full of NRG

FESTIVAL RATING

BANDS 60%

ATMOSPHERE 60%

WEATHER 80%

TOILETS 50%

HOMELANDS 2002
Winchester Matterley Estate

It's been the year of death for mainstream dance music. Anthems are scarce and club attendances low. Blazing sunshine and a three-day Jubilee recovery ensure Homelands is as popular as ever, however, even if its line-up reflects the conservative clubland of today. Especially as garage in the form of So Solid Crew has been banned from the party by the police.

Still, on a day as fine as this, it's difficult to act the churl about anything. Even **TIM WESTWOOD** endears himself, despite a) spinning on a sound system apparently supplied by Fisher Price and b) talking. **ROB DA BANK**'s set of Latin house, meanwhile, manages to detract from the legions of lairy, flag-waving wankers who have inexplicably chosen to spend their Jubilee weekend here.

In terms of taking pleasure where you find it, **THE BETA BAND** are a splendid sideline. Maybe it's their singularity on this bill that elevates them above their uninspired Essential performance; 'Dry The Rain' and 'Squares' sound more coherent than ever, and guitar nay-sayers dance in droves.

Although **ANTI-POP CONSORTIUM**'s 'Arrhythmia' is the best leftfield hip-hop LP of 2002 thus far, their murky, fractured cut-ups are hardly prime festival fare. The likes of 'Silver Heat' float over blithely nodding heads, but a great moment comes when the sound dies and a micless MC Beans freestyle-screams into the front row's faces.

ROYKSOPP content themselves with ponderous ambient mush but make a late stab at excellence with the bleeptastic rush of 'Melody AM'.

Young and sexy **X-PRESS 2** are not, but in 'Lazy' the dad house trio have a crossover classic that's played everywhere here, not least in extended form by **ASHLEY BEEDLE** and **ROCKY AND DIESEL** themselves, whose fearsome early evening six-deck assault leaves few questioning their credentials.

Edgy and innovative 20 years ago, **SOFT CELL**'s seedy electro pop enjoys a hi-NRG facelift as Dave Ball and a perky Marc Almond strut through a 15-minute version of 'Tainted Love'.

ROOTS MANUVA's case is not helped by another soundboard disaster which repeatedly silences the excellent DJ Skitz. 'Witness' still shines on lyrical mettle alone, and one can only laud a hip-hop icon whose first words to his audience are, "I can't see a thing without me glasses on!" – but it's still a damp squib.

Prime attraction **BASEMENT JAXX**'s Latin love parade involves feathered dancers, brass and two vocalists, Mandy and Sharlene, whose bawdy presence enhances the duo's formidable carnival disco soul revue – from 'Red Alert' to 'Romeo', theirs is ideal festival fare.

London's ponytailed electroclash poster boy **EROL ALKAN** dazzles those who catch his main arena set. Not only does the Trash supremo have the best party records on site, he's a talented DJ who could turn a wake into a rave.

Worrying scenes in The End's tent, though. When an 11-hour triple-whammy of techno heavyweights **JEFF MILLS**, **RICHIE HAWTIN** and **LAURENT GARNIER** fails to pull a sizeable crowd, you wonder if revellers now crave more from yer traditional four-to-the-floor. A six-hour Garnier set is a rare and beautiful thing. Shame few witness it.

Noel Gardner/Piers Martin

THE PROMISE RING
London Highbury Garage

Emerging from the early-'90s emo scene, The Promise Ring *used* to make teary pop records based on the standard loud/quiet/loud indie rock template.

Thankfully they fled their emotional ghetto for Epitaph imprint Anti-, home to Merle Haggard, Tom Waits and Tricky. Now in London promoting latest LP 'Wood/Water', The Promise Ring have made no qualms about leaving the emo-independent aesthetic behind, but will their audience let them?

Possibly. Right from the start the band are heckled with requests for old songs, but it's in vain: gone are the three minute Brian Wilson-type pop nuggets, banished in favour of gloriously damaged American anthems. 'Size Of Your Life' and the super-spiritualised soul of 'Say Goodbye Good' explore an unholy alliance between Bruce Springsteen and post-grunge weirdos the Eels, while folk/roots rock influences dominate songs like 'Wake Up April', which sounds like a slow dance in a hospital waiting room.

Tonight even the wispiest and most fragile of the songs from the new record become celebratory. *"I'm just happy that you stuck around"*, sings frontman Davey Von Bohlen on 'Become Anything One Time'. Really, the pleasure was all ours.

Paul Brownell

MCALMONT & BUTLER
London W2 Cherry Jam

David McAlmont and Bernard Butler have realised that the grass isn't always greener: nearly seven years after one of the most acrimonious splits in recent memory, they're back together and working on a new album. So what's in it for them? Well, neither's solo output exactly set the world on fire. Maybe Bernard's realised that his stodgy guitar ramblings could do with a little theatrical sparkle.

If they're doing it for the cash, though, neither of them are showing it. Joking about their past, they breeze through an hour of old and new songs with the kind of tenderness that's usually reserved for pairings who met in the womb.

The tunes aren't altogether bad either. Future single 'Falling' has the same lush feel as career high 'Yes', while the self-referential 'Bring It Back' is shamelessly glitzy pop.

So McAlmont and Butler have actually lightened up, and, more importantly, rediscovered their sense of fun. Convincing the people here it was worth the wait wasn't difficult, but it'll be convincing the outside world this is something other than simply a career-salvaging marriage of convenience that's going to win them the war.

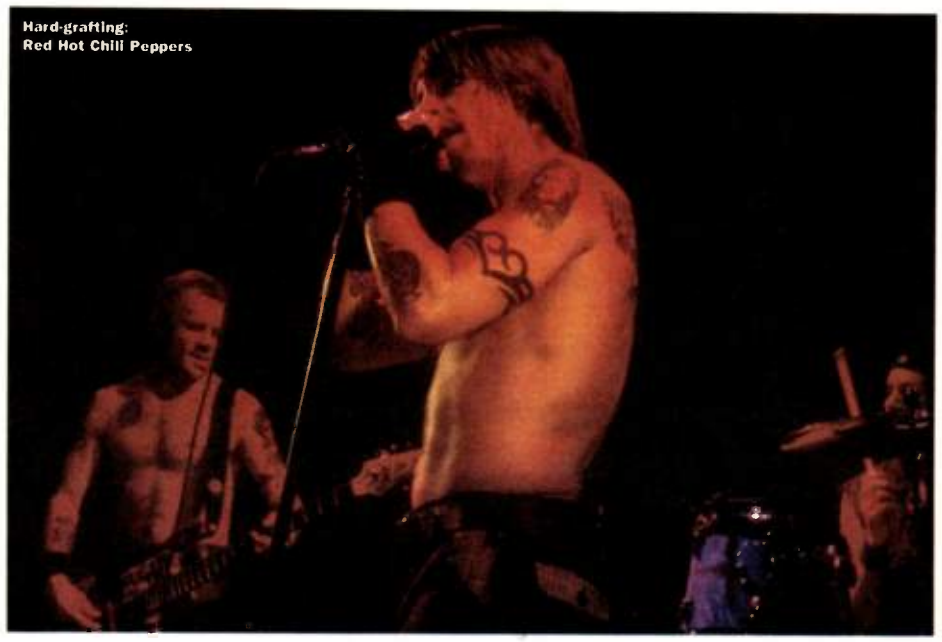
Julian Marshall

RED HOT CHILI PEPPERS
London Highbury Garage

Everybody knows that there's nothing big or clever about having a difficult heroin habit, but it's definitely *de rigueur* if you want your stupid rock group to be taken seriously. Just look at John Frusciante. Easily the crowd's favourite member of the Red Hot Chili Peppers, his arms are covered in really ugly but *totally awesome* track-mark-hiding skin grafts. When he closes his eyes, leans back and sings the harmonies on set-closing smack anthem 'Under The Bridge', he is undoubtedly the coolest white man to ever play in an LA funk rock group. Even if he is addicted to yoga.

As well as playing the hits – 'Give It Away', 'The Power Of Equality' – the Chilis run through their next single 'By The Way' and three other new songs ('Universally Speaking', 'I Would Die For You' and 'Don't Forget Me') from the album of the same name which all sound as good, if not better, than anything on their underrated 'Californication' album from 1999. The new songs are kinda Britpoppy and kinda '60s pop-ish, but proof that, if they manage to stay clean for another couple of years and keep writing songs as good as this, the Red Hot Chili Peppers could wind up being one of the all-time great 'brown' bands.

Andy Capper


Hard-grafting: Red Hot Chili Peppers

PHOTOGRAPHY: JOE PLIMMER/ROGER SARGENT/JOHN MCMURTRIE

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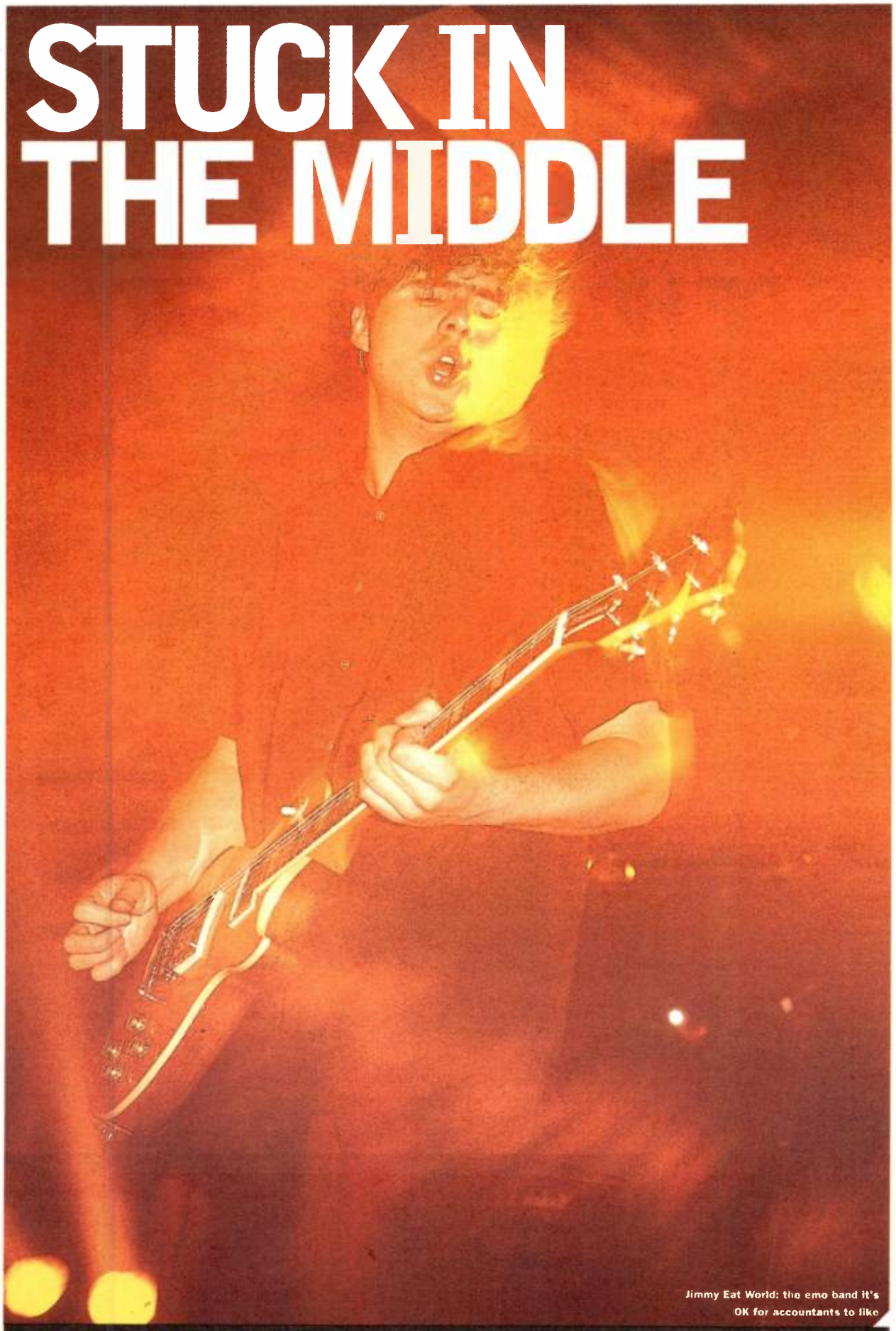

Jimmy Eat World: the emo band it's OK for accountants to like

JIMMY EAT WORLD
Manchester Academy

Who told the accountants they could have rock? In tit-about-arse 2002, the rope-bearded metal nutterdom of System Of A Down is the *norm* and the *exception* the well-adjusted middle-class Sunbiest junkies with pension plans at 23. Take Jimmy Eat World: now that they've neutered emo, it no longer needs a political spark, severe personality disorder or, indeed, much emotion to speak of. Instead it can have sensible haircuts, guilt-free entry to the charts and tunes like Jon Bon Jovi's leather kecks exploding.

Because JEW are caught right between Rival Schools' righteous indie integrity and the MTV music awards crack canapé enclosure. The material from their 'Static Prevails' and 'Clarity' albums – 'Rockstar', 'Blister', 'Goodbye Sky Harbor' – reveals a band happy to share a three-foot-square dressing room with Death Cab For Cutie for eternity, all heartbreak-or-heartburn guitar squalls and cries of *"Take back the radio!"*. Then, at the opposite end of the playlist meeting, there's the super-shiny 'Jimmy Eat World' smasheroonies – 'Salt Sweat Sugar', 'Sweetness', 'The Middle' – all gloriously formed, candy-coated, easy-to-swallow emo-lite. They're perfect prom songs from the perfect prom dates – Jim Adkins even stops to hail Manchester's "rich tradition of songwriters", like he's being introduced to the fucking Mayor.

Yet, despite the fantastic tunes, the rise of JEW marks the invention of Fine Thanks For Askingcore, a genre which scientists have already proved it's physically impossible to mosh to. But you can fill out a tax return to it no problem.

Mark Beaumont

PHOTOGRAPHY: AWAIS/ALEX MAGUIRE

The grrl done good: Le Tigre

LE TIGRE
London WC2 Astoria

It's rare for anyone to capture the musical zeitgeist twice. A decade on from her inauguration as the most iconic of riot grrls, Kathleen Hanna's femtronica outfit Le Tigre have found themselves at the midpoint between Peaches and the Yeah Yeah Yeahs: truly, it doesn't get much cooler.

Feminist politics may be at the heart of Le Tigre, but Day-Glo pop thrills are still very much on the agenda. In her former band, Bikini Kill, Hanna raged against patriarchal society; these days, she's realised that partying in the face of the oppressor is a more rewarding experience.

'FYR' and 'Much Finer' are righteous disco-punk ramalamas, but 'Hot Topic' is still the definitive Le Tigre anthem. Tonight, its roll call of righteous role models is enhanced by a slideshow which takes in everyone from Public Enemy and Simone de Beauvoir to reggae-punk practitioners The Slits. The whole thing's accompanied by some synchronised dance moves and capped by an all-grrl stage invasion: Le Tigre know that if you're gonna cock a snook at male white corporate oppression, you've got to do it with style.

Olly Thomas

OCEANSIZE
Manchester Roadhouse

If Oceansize singer Mike Vennart was leading a Boy's Brigade marching band, he'd still be the most grandly possessed frontman since Ashcroft first forgot his manners. His confidence is entirely justified: this Manchester five-piece have founded a new music, one that taps the same complex root as scene cousins Elbow, but pollutes it to forge a skewed Baroque metal.

Unashamed of musicianship, they understand – as the opening 'Catalyst' avalanches into dense noise – that to truly shock, you must first make people feel cosy, lulling them into an underwater coma dream before jolting them out of their trance. Oceansize's music trades in pieces rather than songs, but when it does concede to melody, it's with an attack on the senses called 'Amputee' that knocks us two paces backwards with its ferocity.

Hyberbole? Maybe, but Oceansize are cataclysmic. And, even if progressive, they're never, *ever* prog. This music – so close we feel its breath on our necks – renders the primal urge of techno with boring old guitars, leaving us dazed and exhausted and hungry and in love.

Daniel Martin

THE CATHETERS/ THE OBSESSION/ THE SUFFRAJETS/
London Camden Monarch

Calling it 'onstage chaos' implies that Brian Standeford, The Catheters' gloriously hirsute singer, actually spends any time on the stage. He's on the floor, on the bar, on the speakers – on the rampage, basically. As a visual metaphor for his band's steroid-grunge, he's perfect. As long as he stays over *there*...

Thank god someone's prepared to break some boundaries tonight. The Suffrajets are 19, female and blessed with bankable confidence, but there are cashpoints capable of generating more imaginative music. The Obsession at least steal from the greats – there's a touching desire to conjure up Iggy or the Stones, but their testifying is more Perry Mason than MC5.

The Catheters, though, play like there's no greater destiny than losing their minds in front of drunk people. Taking their cue from '92, they stomp all over Mudhoney's grunge-print, leaving behind them a trail of guitar debris and mangled songs. For a finale, Brian deliriously wrestles guitarist Derek Mason to the ground – although it's hard to tell whether it's a love thing or a hate thing. Their music, however, leaves you in no doubt.

Victoria Segal

CRACKOUT/MISS BLACK AMERICA
London Camden Monarch

Clad in a home-made "Riot Poof" T-shirt, with mascara all over his face, Miss Black America's Seymour Glass storms onstage snarling, "We're here to make you feel really shit!" Good start, but things quickly deteriorate. As the band strikes up the first of many indistinguishable art-punk dirges, Glass starts flailing around aimlessly and ranting about Stephen Byers, Jesus and the monarchy. It's not a pretty sight.

Nor is 'pretty' an adjective you'd apply to Buckingham trio Crackout. This, after all, is a band whose undisputed star is their bearded, besuited drummer. Still, they're in mighty fettle tonight, whipping the moshpit into a frenzy with anthemic single 'I Am The One' and generally making like a Blink-182 for grown-ups,delivering some ferocious new songs ('All This Colour', 'July') and a brave, if slightly unsuccessful, cover of Kelis' 'Caught Out There'.

Their reputation as Brit-rock also-rans may prove difficult to shake. But Crackout are clearly up for the challenge.

Niall O'Keeffe

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NME STAGE

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GROOVE ARMADA (live) • SLAM (Stuart McMillan & Orde Meikle)

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TOM MIDDLETON (Sound of the Cosmos) • DOT ALLISON • DJ Q • HARRI & DOMENIC

SUNDAY

MAIN STAGE

FOO FIGHTERS • CHEMICAL BROTHERS

GREEN DAY • THE HIVES

JIMMY EAT WORLD • MULL HISTORICAL SOCIETY

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NME STAGE

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HUNDRED REASONS • [spunge] • SEAFOOD • DOG • PARKINSONS

KING TUT'S WAH WAH TENT

IAN BROWN • MERCURY REV • SONIC YOUTH

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DELTA • KID GALAHAD ...plus more still to be announced

SLAM TENT (not in order of appearance)

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info@barflyclub.com
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12th July
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GIG GUIDE

From Wednesday June 12 to Tuesday June 18

Edited by Zane

Britain's best and biggest gig list. Send your dates to NME Gig Guide, 25th Floor, King's Reach Tower, Stamford Street, London SE1 9LS. Or fax the info to 020 7261 7718. Or email to gigs@ipcmedia.com. To ensure publication, your dates should reach us at least 14 days before our cover date. Please send a telephone number for all venues with your listings

VISIT NME'S GIG SEARCH AT http://www.nme.com

WEDNESDAY 12

BARNSLEY Union 01226 770610 **The Lab**
BIRMINGHAM Academy 0121 262 3000 **Basbe Maal**
BIRMINGHAM Moseley, Jug Of Ale 0121 449 1082 **Miss Black America/Baxxter/Distopia**
BIRMINGHAM Old Railway 0121 333 6434 **Buggers/Kenisia/3.5 Floppy**
BIRMINGHAM Planet Ice 0121 693 2400 **Nudge**
BRIGHTON Free Butt 01273 603974 **The Somatics/Fonda 500**
BRIGHTON Komedia 01273 647100 **Hamell On Trial**
BRISTOL Fiddlers 0117 987 3403 **Dean Friedman**
BRISTOL Louisiana 0117 926 5978 **Fidgits**
CARDIFF Barfly 029 2066 7658 **Ten Benson/Martini Henry Rifles**
DUNDEE Westport Bar 01382 200993 **Tribute To Nothing/Five Knuckle**
EDINBURGH Playhouse 0131 557 2590 **Brian Wilson**
EXETER Cavern Club 01392 495370 **Tahiah**
FROME Cheese & Grain 01373 455420 **The Maker**
GLASGOW Barfly 0870 907 0999 **Oxes/Sam's Hot Car Lot**
GLASGOW King Tut's Wah Wah Hut 0141 221 5279 **Paul Kelly**
HARLOW Square 01279 305000 **The Catheters/Parva**
HIGH WYCOMBE White Horse 01494 527672 **The Egos/Psycho A Go Go**
LEEDS New Roscoe 0113 246 0778 **Ozric Tentacles**
LONDON Aldgate East Spitz E1 020 7392 9032 **Blue States**
LONDON Camden Barfly @ The Monarch NW1 020 7916 1049 **Raging Speedhorn**
LONDON Camden Dublin Castle NW1 020 7485 1773 **Akitera/Supervisor 101/Juniper**
LONDON Camden Underworld NW1 020 7482 1932 **Queen Adreena/Dead Relative/X>Y**
LONDON Charing Cross Road Astoria WC2 020 7434 0403 **Counting Crows**
LONDON Charing Cross Road Borderline WC2 020 7734 2095 **Christopher Rees/Revolver**
LONDON Highbury Corner Garage N5 020 7607 1818 **The Frames/Adam Snyder**
LONDON Kentish Town Bull & Gate NW5 020 7485 5358 **Norton/Ebbtide/Little Nikita**
LONDON King's Cross Scala N1 020 7833 2022 **Kelli Ali**
LONDON Notting Hill Arts Club W11 020 7460 4459 **Gorilla**
LONDON Oxford Circus Phoenix W1 020 7580 8881 **The Please**

LONDON Oxford Street Metro Club W1 020 7437 0964 **Me Against Them**
LONDON Shoreditch Catch E2 020 7729 6097 **Lomax/Montana Pete/Um**
LONDON Tottenham Court Road Studio Club WC2 020 7836 4324 **Skua/Leafeater**
MANCHESTER Apollo 0161 242 2560 **Joe Cocker**
MANCHESTER Night And Day Café 0161 236 1822 **Brendan Benson/Ram**
MANCHESTER Roadhouse 0161 228 1789 **The Libertines**
MANCHESTER University, Hop And Grape 0161 275 2930 **The Proclaimers**
NEWCASTLE Arts Centre 0191 261 5618 **Souler Rico/The Embassy/Ugly head**
NEWCASTLE Telewest Arena 0191 401 8000 **Destiny's Child**
NEWCASTLE University 0191 261 2606 **McLusky**
NEWPORT TJ's 01633 216608 **Hi Nino/Flaw**
NORTHAMPTON Roadmender Centre 01604 604222 **The Coral (NME 5.0 Show)**
NORTHAMPTON Soundhaus 01604 250898 **Jesse James/Magic Skool Bus**
NORWICH UEA 01603 505401 **Fun Lovin' Criminals/Scapegoat Wax**
NORWICH Waterfront 01603 632717 **Saxon**
NOTTINGHAM Forest Tavern, Maze 0115 947 5650 **Stowboss**
NOTTINGHAM Junktion 7 0115 970 4662 **Dufus**
PLYMOUTH Quay Club 01752 224144 **Mr Scruff**
PORTSMOUTH Wedgewood Rooms 023 9286 3911 **Rival Schools/The Icarus Line**
READING Fez Club 0118 958 6839 **Proud Mary/Fourth Volume**
SHEFFIELD Barfly 0114 220 3618 **Tripwire**
ST ALBANS Horn 01727 853143 **Overdrawn/Little Egypt/The Shanks**
TRURO Hall For Cornwall 01872 262466 **Wheatus/Halo**
WOLVERHAMPTON Robin 2 01902 497860 **Paul Carrack/Dean Johnson**

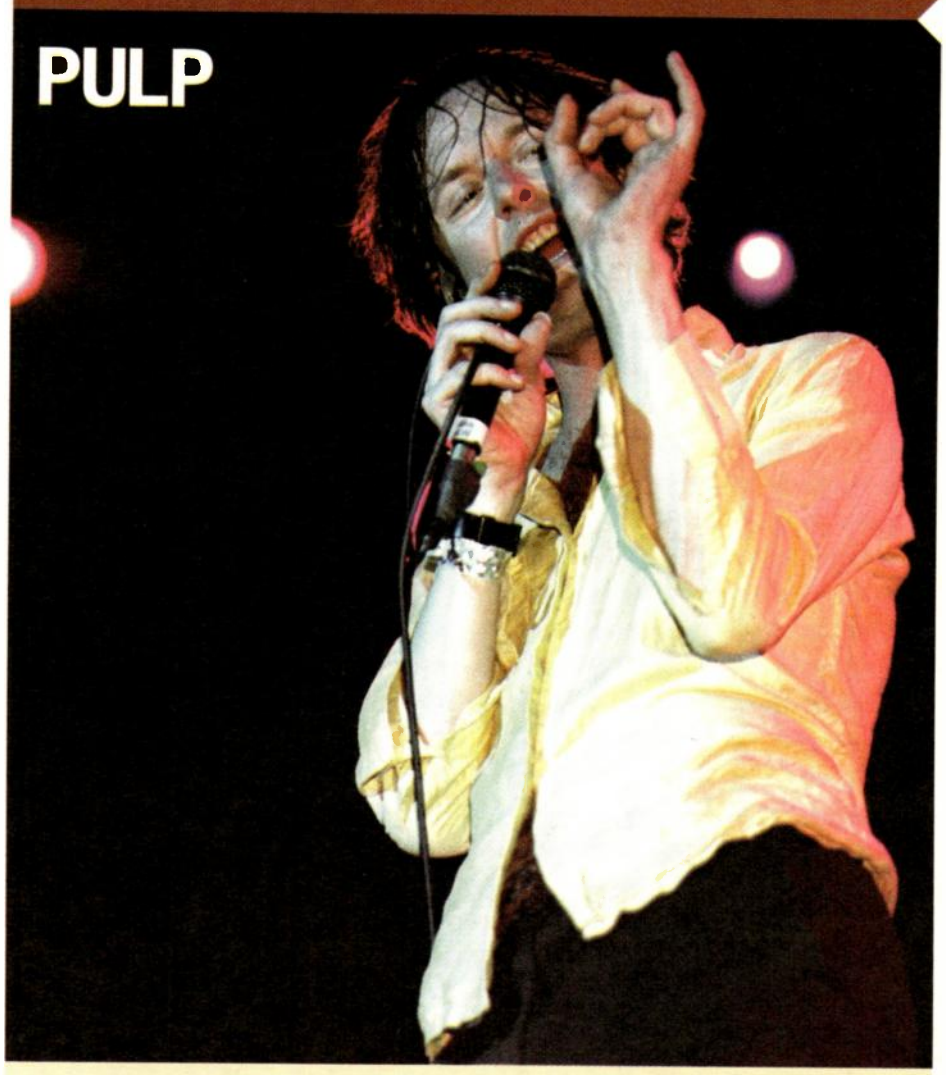
THURSDAY 13

BATH Moles 01225 404445 **Fonda 500**
BELFAST Empire 028 9024 9276 **Ozric Tentacles**
BIRMINGHAM Flapper & Firkin 0121 236 2421 **Dissident Prophet/Special Needs**
BRADFORD Penningtons 01274 304455 **Saxon**
BRIGHTON Hanbury Ballroom 01273 605789 **Alaska/Polak**
BRISTOL Fleece & Firkin 0117 945 0996 **Box Of Frogs/Lillydamwhite**
BRISTOL Louisiana 0117 926 5978 **Ten Benson**
CAMBRIDGE Boat Race 01223 508533 **Dog Toffee**
CAMBRIDGE Junction 01223 511511 **Kill N This/Dark Cell/Blackrock**
CARDIFF Barfly 029 2066 7658 **The Libertines**
CHELMSFORD Army & Navy 01245 354155 **Sugarcoma/Number One Son**
DUBLIN Whelans 00 3531 478 0766 **Oxes/Damian Frost**
DUDLEY JB's 01384 253597 **Hard Drive**
GLASGOW Cathouse 0141 248 6606 **Freeview/Little Amber**
GLASGOW King Tut's Wah Wah Hut 0141 221 5279 **Ikara Colt/Terra Diablo/Kain (NME Bring It On Night)**
HARLOW Square 01279 305000 **The Please**
HARTLEPOOL Studio 01429 424440 **Tribute To Nothing/Five Knuckle/Southpaw**
LEEDS Irish Centre 0113 248 0887 **The Proclaimers**
LEEDS Packhorse 0113 245 3980 **Dugong/Shining Reserves**
LEICESTER Charlotte 0116 255 3956 **Proud Mary/Fourth Volume**
LIVERPOOL Krazy House 0151 708 5016 **Miss Black America/Antihero/Tex La Homa**
LIVERPOOL Picket 0151 708 5318 **Lost/Porcelain**
LONDON Camden Barfly @ The Monarch NW1 020 7916 1049 **Brendan Benson/Danny Connors/Jacob Golden**
LONDON Camden Dublin Castle NW1 020 7485 1773 **Salukl/Temple Cloud/Playmaker**
LONDON Camden Underworld NW1 020 7482 1932 **Skindred/Vacant Stare/The Catheters/Parva**
LONDON Chalk Farm Enterprise NW3 020 7485 2659 **Adam Snyder/Michael Eden/Joni Whittington**
LONDON Charing Cross Road Astoria WC2 020 7434 0403 **Fun Lovin' Criminals/Scapegoat Wax**
LONDON Charing Cross Road Borderline WC2 020 7734 2095 **International Jet Set/Slipperman/Saving Face/Kurtzville**
LONDON Hackney Ocean 2 E8 020 7314 2800 **Sex Gang Children**
LONDON Highbury Corner Garage N5 020 7607 1818 **3 Ant Riot/Lime**
LONDON Highbury Corner Upstairs At The Garage N5 020 7607 1818 **Fletcher/Not Katies/No Comply**
LONDON Islington Hope'n'Anchor N1 020 7378 6095 **Angel Range/Arthur's Departure**
LONDON Kentish Town Bull & Gate NW5 020 7485 5358 **Red Vinyl Fur/Hacksaw**
LONDON Kingston Grey Horse 020 8546 4818 **Stout/Total Silence**
LONDON Old Street Cargo EC2 020 7613 7731 **Fingathing**
LONDON Oxford Street Metro Club W1 020 7437 0964 **The Kennedy Soundtrack/Scare Electrics/Exit**
LONDON Soho Gossips W1 020 7434 4480 **Blast**
LONDON South Bank Royal Festival Hall SE1 020 7960 4242 **Philip Glass**
LONDON Wembley Arena 020 8902 0902 **Ronan Keating**
LONDON West Kensington West One Four W14 020 7751 1044 500 **& Crave/Qual/Kubrick/Catalyst**
MANCHESTER Apollo 0161 242 2560 **Brian Wilson**
MANCHESTER Ashton Under Lyne, Witchwood 0161 344 0321 **Lightyear**
MANCHESTER Evening News Arena 0161 930 8000 **Destiny's Child/B2K**
MANCHESTER Jabez Clegg 0161 272 8612 **Karma/Slide**
MANCHESTER University, MDH 0161 275 2930 **The Coral (NME 5.0 Show)**
NEWARK Palace Theatre 01636 671156 **John Martyn**
NORTHAMPTON Roadmender Centre 01604 604222 **Basbe Maal**
NORTHAMPTON Soundhaus 01604 250898 **Mr Scruff**
NOTTINGHAM Social 0115 950 5078 **New Pornographers**
OLDHAM Castle 01706 882759 **Kid Conspiracy**
OXFORD Zodiac 01865 420042 **21st Century Schizoid Band**
PERTH Twa Tams 01738 634500 **Bis**
PLYMOUTH Cooperage 01752 229275 **The Selecter/Too Hot**
PORTSMOUTH Wedgewood Rooms 023 9286 3911 **Hi Nino/Flaw/Violent Delight**
SHEFFIELD Casbah 0114 275 6077 **McLusky**
SHEFFIELD Foundry 0114 222 8777 **Hoggboy**
ST ALBANS Horn 01727 853143 **The Bush, The Tree And Me/Bruise/The Sindys**
WOLVERHAMPTON Civic Hall 01902 552121 **The Bees**
WOLVERHAMPTON Robin 2 01902 497860 **Arthur Lee & Love**
WORCESTER Marr's Bar 01905 613336 **Spankboy/Psycho A Go Go/Volta**

FRIDAY 14

ABERDEEN Dr Drakes 01224 596999 **Gold Blade**
ABERDEEN Lemon Tree 01224 642230 **Vera Cruise/Paul O'Reilly/Corb Lund**
ALDERSHOT West End Centre 01252 330040 **Ciccone/Mindwire**
BIRMINGHAM Flapper & Firkin 0121 236 2421 **Tiny Blue Children/James McLeod**
BIRMINGHAM Moseley, Jug Of Ale 0121 449 1082 **The Dhobies**
BIRMINGHAM Schofields 0121 366 6004 **Daybreak/Jades Fire**
BIRMINGHAM Symphony Hall 0121 212 3333 **Brian Wilson**
BLAYDON Blaydon House 0191 414 2791 **Psychedelic Breakfast/Orko**
BOLTON Albert Halls 01204 364333 **Saxon**
CARDIFF Barfly 029 2066 7658 **Quicksand Charlie/Sugarhouse**
DERBY Victoria Inn 01332 740091 **Joshua**
DUBLIN Temple Bar Music Centre 00 3531 670 9202 **Kevin Rowland/Glen Matlock**
DUBLIN Whelans 00 3531 478 0766 **Ozric Tentacles**
EBBW VALE Beaufort Theatre 01495 308996 **John Martyn**
GLASGOW Barfly 0870 907 0999 **Rotiko/Pariah/Animation**
GLASGOW Fury Murrys 0141 221 6511 **Paper Street/Goma**
GLASGOW King Tut's Wah Wah Hut 0141 221 5279 **Skindred/Vacant Stare/The Stunts**
HARLOW Square 01279 305000 **Jesse James/Blind Change/Fletcher**
HARTLEPOOL Studio 01429 424440 **Garlic/Ten Stone Dead**
HASTINGS White Rock Theatre 01424 781000 **Proud Mary/Fourth Volume**
HIGH WYCOMBE White Horse 01494 527672 **Too Hot/Scratchback**
LEICESTER Musician 0116 251 0080 **Stowboss**
LIMERICK Hi Stool 00 35349 854 4880 **Oxes/Giraffe Running**
LIVERPOOL Royal Court 0151 709 4321 **The Real People**
LIVERPOOL University 0151 794 2000 **The Bees**
LONDON Barnet Bull 020 8449 0048 **E2K**
LONDON Camden Barfly @ The Monarch NW1 020 7916 1049 **The Somatics/Neon**
LONDON Camden Dublin Castle NW1 020 7485 1773 **Giddy Motors/Los Skeletones**
LONDON Camden Underworld NW1 020 7482 1932 **Sugarcoma/Number One Son**
LONDON Charing Cross Road Spice Of Life WC2 020 7437 7013 **JT Mouse/Rich Stokes**
LONDON Clapham Common Bread And Roses SW4 020 7498 1779 **Adam Snyder**
LONDON Hammersmith Lyric Theatre W6 020 8741 2311 **Peter Hammill**
LONDON Highbury Corner Garage N5 020 7607 1818 **The Theory/I Remember Nothing/Mythical Arrangements**

PICK OF THE WEEK



Ever ones for being different, Pulp return to the live arena with a tour of the nation's forests in conjunction with the Forestry Commission. These shows will possess a quintessentially English feel, much of a picnic as a party. The concept came from the band's current album, 'We Love Life', which concentrates on all things natura such as birds, bees and trees. The Commission advises wrapping up warm and bringing a torch, but whatever the weather, you'll see one of Britain's best bands in a unique, beautiful setting. Go green at the Edwinstone Sherwood Pines (June 15) and the Cranbrook Bedgebury Pinetum (16).

LONDON Highbury Corner Upstairs At The Garage N5 020 7607 1818 **Optic/Headcrash**
LONDON Islington Hope'n'Anchor N1 020 7378 6095 **Waterburner/Action/Catweezel**
LONDON Kentish Town Bull & Gate NW5 020 7485 5358 **Brain Of Morbius/Treatment/Normal/Peace Eleven**
LONDON Oxford Street 100 Club W1 020 7636 0933 **Z Star**
LONDON Putney Half Moon SW15 020 8780 9383 **Oriation/The Threads**
LONDON South Bank Queen Elizabeth Hall SE1 020 7960 4242 **Arthur Lee & Love**
LONDON Tooting Castle SW17 020 8672 7018 **Applehead/Bone-Box**
LONDON Tottenham Court Road Studio Club WC2 020 7836 4324 **Urshula/Luma Chroma**
LONDON Trafalgar Square ICA SW1 020 7930 3647 **British Sea Power**
LONDON Wembley Arena 020 8902 0902 **Ronan Keating**
MANCHESTER Band On The Wall 0161 832 6625 **Fingathing**
MANCHESTER Evening News Arena 0161 930 8000 **Destiny's Child**
MANCHESTER University, Hop And Grape 0161 275 2930 **Badgie**
MILTON KEYNES Woughton Centre 01908 660392 **Leftover Crack/Feamers**
NEWCASTLE Byker, Cumberland Arms 0191 265 6151 **Miss Black America/Antihero**
NORTHAMPTON Soundhaus 01604 250898 **Brendan Benson**
NOTTINGHAM Boat Club 0115 981 1251 **The Moldy Peaches/David Kitt/Jole Dead Blonde Girlfriend**
NOTTINGHAM Old Angel 0115 950 2303 **Tribute To Nothing/Five Knuckle/Southpaw**
OLDHAM Castle 01706 882759 **The Ghosts**
OXFORD Wheatsheaf 01865 721156 **The Young Knives/Fonda 500**
OXFORD Zodiac 01865 420042 **John Otway**
PERTH Twa Tams 01738 634500 **Aerogramme**
PETERBOROUGH Met Lounge 01733 566100 **The Libertines**
RUGELEY Red Rose Theatre 01889 576281 **Dog Toffee**
SCUNTHORPE Baths Hall 01724 842332 **Lightyear/Error 56**
SHEFFIELD Barfly 0114 220 3618 **Koloko/Cavil**
SOUTHAMPTON Joiners 023 8022 5612 **Ten Benson**
SWINDON Oasis Leisure Centre 01793 445401 **Fun Lovin' Criminals/Scapegoat Wax**
TUNBRIDGE WELLS Forum 01892 530411 **Mahumodo/Hiding With Girls**

SATURDAY 15

ABERDEEN Lava 01224 648000 **Miss Black America**
BATH Babington House 01225 817000 **Groove Armada/Fun Lovin' Criminals/The Pretenders/Starsailor/Sophie Ellis Bextor**
BATH Moles 01225 404445 **Manchild**
BIRMINGHAM Academy 2 0121 262 3000 **Badgie**
BIRMINGHAM Flapper & Firkin 0121 236 2421 **Blunderbus/Flint/Supersub**
BIRMINGHAM Moseley, Jug Of Ale 0121 449 1082 **Special Needs/Eight Days Late**
BRADFORD Rio 01274 735549 **Skindred/Vacant Stare**
BRIGHTON Concorde 2 01273 207241 **Sugarcoma/Number One Son**
BRISTOL Louisiana 0117 926 5978 **Brendan Benson**
CAMBRIDGE Portland Arms 01223 357268 **Barnstormer**
CARDIFF Barfly 029 2066 7658 **Fenton/Disraeli Gears/Pocket Venus**
CASTLE DONINGTON Donington Park 01332 810048 **WIN Young/Sugababes/Liberty X/Aurora/Gareth Gates**
COLCHESTER Arts Centre 01206 500900 **Blak Twang**
CORK Lobby Bar 00 35321 311113 **Oxes/Giraffe Running**
COVENTRY Colosseum 024 7655 4473 **McLusky/Nutsnic**
COVENTRY Jailhouse 024 7622 1274 **Criminal Class/Loyalty/Scum**
DERBY Victoria Inn 01332 740091 **Leif Ericsson/And None Of Them Knew They Were Robots/Little Explorer/Four Chambered Vessel**
DUBLIN Ambassador Theatre 00 3531 456 9569 **WIN**
DUBLIN Whelans 00 3531 478 0766 **Paul Kelly**
EDWINSTONE Sherwood Pines 0115 912 9130 **Pulp**
EXETER Phoenix 01392 667080 **John Martyn**
FARNHAM Titchfield Abbey 0870 1 663663 **Rachel Stamp/British Sea Power/DNA Doll/Girls On Top/Gertrude/Karmic Jera**
GLASGOW King Tut's Wah Wah Hut 0141 221 5279 **Gold Blade**
GLASGOW Nice'n'Sleazy 0141 333 9637 **Lapsus Linguae**
GLASGOW West 13th 0141 576 5018 **Vera Cruise/Paul O'Reilly/Corb Lund**
HIGH WYCOMBE White Horse 01494 527672 **Gutworm/My Cross To Bear**
HITCHIN Club 85 01462 432767 **Capdown**
LEICESTER Charlotte 0116 255 3956 **Zodiac Mindwarp/Snatch**
LEICESTER Half Time Orange 0116 254 3077 **Lender/Obscure**
LEICESTER Shed 0116 262 2255 **Careless**
LIVERPOOL Frontline Centre 0151 733 3373 **My BottleRocket**
LIVERPOOL Picket 0151 708 5318 **The Tabics**
LONDON Aldgate East Spitz E1 020 7392 9032 **Fonda 500/Sft Eddie Smiths/Kid Samson**
LONDON Camden Barfly @ The Monarch NW1 020 7916 1049 **Methedmire/Capital State**
LONDON Camden Dublin Castle NW1 020 7485 1773 **The Seen/Metropolis/El Slet**
LONDON Camden Underworld NW1 020 7482 1932 **Leftover Crack/Heartbreak**
LONDON Croydon Cartoon 020 8239 1616 **Chapter/Senescent**
LONDON Hammersmith Lyric Theatre W6 020 8741 2311 **Peter Hammill**
LONDON Islington Hope'n'Anchor N1 020 7378 6095 **Project 24/Daddy Those Men Scare Me**
LONDON Kentish Town Bull & Gate NW5 020 7485 5358 **Sportique/Ricky Spontane**
LONDON King's Cross Water Rats WC1 020 7436 7211 **Soeza/Mooz/Chikinki**
LONDON Notting Hill Arts Club W11 020 7460 4459 **Dogbowl/John Wayne Shot Me**

CONTINUES PAGE 49

ON GIG OF THE WEEK

BRENDAN BENSON/DANNY CONNORS
Thursday 13

Lovelorn misfit Benson hails from America, yet possesses a self-deprecating sense of humour; Connors is from Liverpool and his Zappa-esque madness is the hot new thing on The Coral's label. *NME* On Night @ Barfly. The Monarch, 49 Chalk Farm Road, London NW1 (020 7916 1049), doors 7.30pm, £6 adv, £7 on the door.

PHOTOGRAPHY: PIETER M VAN HATTEM/IAN JENNINGS

NEW ISSUE

ON SALE 12th JUNE

FROM PAGE 47

LONDON Oxford Street Metro Club W1 020 7437 0964 **Pama International**
LONDON South Bank Queen Elizabeth Hall SE1 020 7960 4242 **Daniel Johnston**
LONDON Tottenham Court Road Studio Club WC2 020 7836 4324 **The Insiders**
MIDDLESBROUGH Town Hall 01642 242561 **The Coral (*NME* 5.0 Show)**
NOTTINGHAM Junktion 7 0115 970 4662 **Capybara**
NOTTINGHAM Rock City 0115 941 2544 **Saxon**
OLDHAM Castle 01706 882759 **The Suffrajets/Tsuji Giri**
OXFORD Zodiac 01865 420042 **Dog Toffee/Mook/Miazma**
PERTH Twa Tams 01738 634500 **Ballboy**
READING Club Tropicana 0118 956 8188 **Vanilla Pod/Jesse James/Fletcher**
SHEFFIELD Barfly 0114 220 3618 **The Bees/Bosco**
SHEFFIELD Boardwalk 0114 279 9090 **Vert**
SHEFFIELD Leadmill 0114 221 2828 **The Moldy Peaches/David Kitt**
SOUTHAMPTON Joiners 023 8022 5612 **Sounder/Romus**
SWINDON Victoria 01793 535713 **Too Hot**
TUNBRIDGE WELLS Forum 01892 530411 **Knuckledust/Special Move**
WORCESTER Crown 01905 612127 **Tribute To Nothing/Five Knuckle/Southpaw**

SUNDAY 16

BIRMINGHAM NIA 0121 780 4133 **Destiny's Child/B2K**
BIRMINGHAM Old Railway 0121 333 6434 **Sensefield/Last Days Of April/Sist**
BLACKWOOD Miner's Institute 01495 227206 **Monkfish/Trip**
BRIGHTON Greys 01273 680734 **Stewboss**
BRISTOL Academy 0870 771 2000 **Secret Affair**
BRISTOL Croft 0117 903 0796 **Oxes/I'm Being Good**
BRISTOL Full Moon 0117 924 5170 **Tribute To Nothing/Five Knuckle/Southpaw**
CARDIFF International Arena 029 2022 4488 **Ronan Keating**
CORK Half Moon Theatre 00 35321 270022 **Ozric Tentacles**
CRANBROOK Bedgebury Pinetum 0115 912 9130 **Pulp**
DUBLIN Ambassador Theatre 00 3531 456 9569 **Arthur Lee & Love**
DUBLIN Whelans 00 3531 478 0766 **Paul Kelly**
EDINBURGH La Belle Angele 0131 225 7536 **Miss Black America/Antihero**
EDINBURGH Venue 0131 557 3073 **Vera Cruise/Paul O'Reilly/Corb Lund**
EXETER Cavern Club 01392 495370 **Brendan Benson**
GLASGOW G2 0141 332 1120 **Kevin Rowland/Glen Matlock**
GLASGOW QMU 0141 334 4568 **The Coral (*NME* 5.0 Show)**
GRIMSBY Auditorium 01472 311311 **Wheatus/Halo**
LEICESTER Charlotte 0116 255 3956 **Komakino/Sophomore**
LONDON Angel Elbow Room N1 020 7278 3244 **Fonda 500**
LONDON Brixton Academy SW9 020 7771 2000 **Counting Crows**
LONDON Camden Barfly @ The Monarch NW1 020 7916 1049 **You Will Die/Inner Rage**
LONDON Camden Dublin Castle NW1 020 7485 1773 **The Ulcers/Nutopia/Fat Wah**
LONDON Camden Underworld NW1 020 7482 1932 **Akercocke/Leechwoman**
LONDON Camden Verge NW5 020 7485 2781 **Feral/Dead Method/Overleaf/Zilla**
LONDON Covent Garden Rock Garden WC2 020 7836 4052 **Haswell/Surface 74**
LONDON Islington Hope'n'Anchor N1 020 7378 6095 **Wottle/Ton Athlone/Kirk**
LONDON Kentish Town Bull & Gate NW5 020 7485 5358 Still **Further/The Navigators**
LONDON Old Street Cargo EC2 020 7613 7731 **E-Z Rollers**
LONDON South Bank Queen Elizabeth Hall SE1 020 7960 4242 **The Waterboys**
MANCHESTER Ashton Under Lyne, Witchwood 0161 344 0321 **The Strawbs**
MANCHESTER Roadhouse 0161 228 1789 **The Bees**
NOTTINGHAM Social 0115 950 5078 **The Liars/McLusky/Martini Henry Rifles**
PORTSMOUTH Jongleurs 023 9229 8563 **Capdown/Gone To Pot/Howard's Alias**
SHEFFIELD Barfly 0114 220 3618 **Sugarcoma/Number One Son**
STOURBRIDGE Rock Café 2000 01384 390918 **Stark**
WINCHESTER Railway Inn 01962 867795 **Failsafe**

MONDAY 17

BIRMINGHAM Academy 2 0121 262 3000 **Secret Affair**
BIRMINGHAM NIA 0121 780 4133 **Destiny's Child/B2K**
BRIGHTON Concorde 2 01273 207241 **The Icarus Line/Dukes Of Nothing/Bent USA**
BRISTOL Academy 0870 771 2000 **Counting Crows**
CAMBRIDGE Portland Arms 01223 357268 **The View/Moosejaw**
CARDIFF Barfly 029 2066 7658 **Brendan Benson/Talisman/Seers Mission**
CARDIFF Clwb Ifor Bach 029 2023 2199 **Enon/Cex/Random Number**
DERBY Assembly Rooms 01332 255800 **Paul Carrack**
DERBY Victoria Inn 01332 740091 **McLusky**
EDINBURGH Liquid Rooms 0131 225 2564 **Television/James Orr Complex**
EXETER Cavern Club 01392 495370 **Tribute To Nothing/Five Knuckle**
GLASGOW Cathouse 0141 248 6606 **The Alpachinos/Friction FX**
GLASGOW King Tut's Wah Wah Hut 0141 221 5279 **The Moldy Peaches/David Kitt/Jole Dead Blonde Girlfriend**
LEEDS Joseph's Well 0113 203 1861 **Sugarcoma/Number One Son**
LEEDS New Roscoe 0113 246 0778 **Lincoln/Big Eyes**
LEICESTER Charlotte 0116 255 3956 **Sensefield/Last Days Of April/My Awesome Compilation**
LIVERPOOL Neptune Theatre 0151 709 7844 **John Martyn**
LONDON Aldgate East Spitz E1 020 7392 9032 **The Bark/Flea Pit Orchestra**
LONDON Camden Barfly @ The Monarch NW1 020 7916 1049 **Boom Boom Satellites/Lapsus Linguae**
LONDON Camden Underworld NW1 020 7482 1932 **Overkill/Blaze/Wicked Mystic**
LONDON Camden Verge NW5 020 7485 2781 **I'm Being Good/Foe**
LONDON Charing Cross Road Borderline WC2 020 7734 2095 **Stephen Hero**
LONDON Croydon Cartoon 020 8239 1616 **Fifth Man Down**
LONDON Kentish Town Bull & Gate NW5 020 7485 5358 **Milton Mezzrow/Beetroot/Cast Of Thousands/Profumo**
LONDON Kingston Grey Horse 020 8546 4818 **Domesticide**
LONDON South Bank Royal Festival Hall SE1 020 7960 4242 **The Divine Comedy/The Polyphonic Spree/Kimmo Pohjonen**
LONDON Wembley Arena 020 8902 0902 **Lenny Kravitz**
MANCHESTER Life Café 0161 833 3000 **Kevin Rowland/Glen Matlock**
NORTHAMPTON Soundhaus 01604 250898 **The Candys/Funch**
OXFORD Zodiac 01865 420042 **Stewboss/Amazing Pilots**
PETERBOROUGH Met Lounge 01733 566100 **The Shining/The Crescent**
SHEFFIELD Arena 0114 256 5656 **Ronan Keating**
SHEFFIELD Barfly 0114 220 3618 **Steve**
SOUTH SHIELDS Office 0191 455 6083 **Miss Black America**
YORK Fibbers 01904 651250 **Vera Cruise/Paul O'Reilly/Corb Lund**

TUESDAY 18

BIRMINGHAM Ceol Castle 0121 440 4278 **Eleanor McEvoy**
BIRMINGHAM Glee Club 0121 693 2248 **Kevin Rowland/Glen Matlock**
BIRMINGHAM Old Railway 0121 333 6434 **Crazyface/Red Seal**
BRISTOL Fleece & Firkin 0117 945 0996 **Plain/Steve**
CAMBRIDGE Boat Race 01223 508533 **Jesse James/Fell Thru**
CARDIFF Barfly 029 2066 7658 **Pinhole/Slider/Jettison**
CARLISLE Sands Centre 01228 525222 **Wheatus/Halo**
CHELMSFORD Army & Navy 01245 354155 **The Undead**
CREWE Limelight 01270 251929 **The Loop**
DERBY Victoria Inn 01332 740091 **Leftover Crack/Foamers/WORM**
DUDLEY JB's 01384 253597 **Overkill/Blaze/Wicked Mystic**
GLASGOW Cathouse 0141 248 6606 **Sugarcoma/Number One Son**
GLASGOW King Tut's Wah Wah Hut **0141 221 5279 Sensefield/Last Days Of April**
HULL Adelphi 01482 348216 **The Shining/The Crescent**
LEICESTER Charlotte 0116 255 3956 **The Bees/Fimbria**
LONDON Camden Barfly @ The Monarch NW1 020 7916 1049 **Cex/Random Number (*NME* On Night)**
LONDON Camden Palace NW1 020 7387 0428 **Right Turn Clyde**
LONDON Chalk Farm Enterprise NW3 020 7485 2659 **Spinach Honey/Co-Star**
LONDON Charing Cross Road Astoria WC2 020 7434 0403 **Lenny Kravitz**
LONDON Highbury Corner Buffalo Bar N1 020 7359 6191 **Itchy Pedals/Road/Purple Buddhas**
LONDON Islington Hope'n'Anchor N1 020 7378 6095 **Vacaloca/More Tea Vicar/Kazumo**
LONDON Kentish Town Bull & Gate NW5 020 7485 5358 **Zero For Conduct/Fray/Jackie O**
LONDON King's Cross Water Rats WC1 020 7436 7211 **McLusky**
LONDON Malet Street ULU WC1 020 7664 2000 **Suzanne Vega**
LONDON Oxford Street Metro Club W1 020 7437 0964 **Jack**
LONDON Putney Half Moon SW15 020 8780 9383 **Pneumatic Family/Zerotext**
LONDON Shepherds Bush Bush Hall W12 020 8222 6955 **Lincoln/Jane Weaver**
LONDON Soho Madame Jo Jo's W1 020 7734 2473 **Auburn**
LONDON South Bank Queen Elizabeth Hall SE1 020 7960 4242 **Kimmo Pohjonen/Lonesome Organist**
LONDON Wembley Arena 020 8902 0902 **Destiny's Child/B2K**
MANCHESTER Lowry 0161 876 2000 **John Martyn**
MANCHESTER Matt & Phred's 0161 273 5200 **Vera Cruise/Paul O'Reilly/Corb Lund**
MANCHESTER Night And Day Café 0161 236 1822 **Saucerman/Sky Diva/Silva Surfa**
MANCHESTER Roadhouse 0161 228 1789 **The Moldy Peaches/David Kitt/Jole Dead Blonde Girlfriend**
NEWCASTLE Telewest Arena 0191 401 8000 **Ronan Keating**
NEWCASTLE Trillians 0191 232 1619 **Waterburner**
NORTHAMPTON Soundhaus 01604 250898 **The Candys**
NOTTINGHAM Social 0115 950 5078 **Neil Halstead/Lorna**
SHEFFIELD Arena 0114 256 5656 **Rod Stewart**
SHEFFIELD Boardwalk 0114 279 9090 **Stewboss**
ST ALBANS Horn 01727 853143 **Desoto/Silverback/Inertia**
STOURBRIDGE Rock Café 2000 01384 390918 **The Random/Capacity**
WINCHESTER Railway Inn 01962 867795 **The Young Knives**

NOW BOOKING

For tickets, ring the 24-hour NME ticketline on 0870 1 663 663. Calls are charged at national standard rate

THE BLUETONES
Blackpool Winter Gardens (July 5), Whitehaven Civic Hall (6), Portsmouth Pyramids Centre (12), Bangor University (19), Swansea University (20), Folkestone Leas Cliff Hall (26), Brighton Concorde 2 (27)

COLDPLAY
Edinburgh Queens Hall (June 19), Liverpool University, Mountford Hall (20), Bath Pavilion (24), Portsmouth Pyramids Centre (25), Truro Hall For Cornwall (26)

BOBBY CONN
Brighton Pavilion Theatre (June 29), Leeds Joseph's Well (July 1), Glasgow King Tut's Wah Wah Hut (2), Sheffield Barfly (3)

CREAMFIELDS
Liverpool Old Speke Airfield (August 24). Acts include Faithless/Underworld/Mis-Teeq/Kosheen/DJ Hell/Tiga/DJ Shadow/Télépopmusik

CREAMFIELDS IRELAND
Dublin Punchestown Racecourse (August 31). Acts include Faithless/Underworld/Sonique

DESTINY'S CHILD
London Wembley Arena (June 19), Dublin Point (21 & 22), Belfast Odyssey (23 & 24)

DISTORTION FESTIVAL
Cardiff Cooper's Field (July 19), Nottingham Wollaton Park (July 20). Acts include Green Day/Iggy Pop/A/Hundred Reasons/(Spunge)/Face To Face both dates, with Idlewild/The Levellers/Rival Schools/The Wildhearts/Raging Speedhorn/Snuff/3 Colours Red/Capdown at Nottingham only

THE DIVINE COMEDY
Dublin Ambassador Theatre (September 26), Bristol Academy (29), Birmingham Academy (30), Glasgow Barrowlands (October 1), Manchester Academy (3), London Shepherds Bush Empire (4)

EDEN SESSIONS
St Austell Eden Project (July 5, 6 & 12). Acts include Pulp/British Sea Power (July 5), Spiritualized/Beth Orton/Six By Seven (6), Doves (12)

ESSENTIAL FESTIVAL
London Hackney Marshes (August 3 & 4). Acts include Morcheeba/Zero 7/Aphex Twin/Lamb/The Orb/Goldie (August 3), Mos Def/Youssou N'Dour/Jools Holland/Femi Kuti/Asian Dub Foundation/Eat Static (4)

FATBOY SLIM
Brighton Beach (July 13)

GATECRASHER SUMMER SOUNDSYSTEM
Northampton Turweston Aerodrome (June 22). Acts include The Chemical Brothers/Groove Armada

GIG ON THE GREEN FESTIVAL
Glasgow Green (August 24 & 25). Acts include The Prodigy/The Offspring/Slipknot/Spiritualized (August 24), The Strokes/Pulp/Jane's Addiction/The White Stripes/Feeder (25)

GLASTONBURY FESTIVAL
Pilton Worthy Farm (June 28-30). Acts include Coldplay/Nelly Furtado/The Dandy Warhols/Garbage/Mercury Rev/Idlewild/Vex Red/Bush/Mull Historical Society (June 28), The Charlatans/The Beta Band/No Doubt/Ian Brown/Jools Holland/Haven/Spiritualized/The Vines/Orbital/Less Than Jake/Mis-Teeq/Rival Schools (29), Roger Waters/Rod Stewart/Faithless/Super Furry Animals/Elbow/Belle & Sebastian/Hundred Reasons/Fatboy Slim/Cornershop/Air/Black Rebel Motorcycle Club/Groove Armada/Ikara Colt/Kosheen/Bobby Conn (30)

GREEN DAY
Newcastle Telewest Arena (July 15), London Wembley Arena (17 & 18)

THE HIVES/IDLEWILD/THE VANDALS
London Brixton Academy *NME* 5.0 Show (July 12)

IDLEWILD
Colchester Arts Centre (June 27)

LAMBCHOP
Bristol Colston Hall (July 5), Salisbury Larmer Tree Gardens, Enchanted Garden Festival (6), Leeds City Varieties (7)

MELTDOWN
London South Bank Royal Festival Hall/Queen Elizabeth Hall (June 19-29). Acts include Television (QEH June 19 & 20), Fischerspooner/Gonzales (21), Asian Dub Foundation (QEH 21 & 22), Coldplay (22), Suede (23), The The (QEH 25), Badly Drawn Boy (QEH 26 & 27), Mercury Rev/Six By Seven (27), Supergrass/Bobby Conn/Yeah Yeah Yeahs (28), David Bowie/The Dandy Warhols (29)

Led by the enigmatic Wayne Coyne, The Flaming Lips return with a new album and tour. Having won the *NME* Best Album for 1999's 'The Soft Bulletin', the psychedelic trio had much to live up to. But in 'Yoshimi Battles The Pink Robots', they have more than met demands. Out on July 15, it features all the band's trademark cosmic Americana, acid rock, infectious choruses and deep lyrical musing. Their last tour included glove puppets, projections and plenty of soul-baring, so expect the unexpected at Dublin Vicar Street (July 1), Edinburgh Queens Hall (2), Birmingham Alexandra Theatre (4), Sheffield Leadmill (6), Manchester University, MDH (7), Cambridge Corn Exchange (9) and London WC2 Astoria (10).

MERCURY REV
Cambridge Junction (July 16), Norwich UEA (17)

MOBY
Belfast Waterfront (November 16), Dublin Point (17), Manchester Evening News Arena (23), Brighton Centre (24), London Wembley Arena (28), Glasgow SECC (30)

MOVE
Manchester Old Trafford Cricket Ground (July 10-13). David Bowie/Suede/The Divine Comedy/Electric Soft Parade/The Real People (July 10), Green Day/No Doubt/Less Than Jake/A/Rival Schools/Hoobastank *NME* Day (11), Paul Weller/Ian Brown (12), New Order/Doves/Shaun Ryder's SWR/Elbow/Alfie *NME* Day (13)

NME BRING IT ON NIGHT
The BellRays, Brighton Concorde 2 (July 16)

NO DOUBT
London Brixton Academy (June 27 & 30)

OASIS
Belfast Odyssey (June 29 & 30), Hull Arena (July 2 & 3), London Finsbury Park (5-7), Newcastle Telewest Arena (10 & 11), Manchester Old Trafford Cricket Ground (September 14 & 15)

OCEAN COLOUR SCENE
Newcastle City Hall (September 3), Edinburgh Playhouse (4), London Brixton Academy (6), Manchester Apollo (7), Birmingham Academy (8)

ORBITAL
London WC2 Somerset House (June 21 & 22)

BETH ORTON
London Camden Electric Ballroom (July 9)

PET SHOP BOYS
London Brixton Academy (July 6), Brighton Centre (8), Grimsby Auditorium (10), Sheffield City Hall (11), Manchester Apollo (12), Newcastle City Hall (14), Edinburgh Playhouse (15), Nottingham Royal Centre (16), Wolverhampton Civic Hall (18), Cambridge Corn Exchange (19), Oxford Apollo (21), Bristol Colston Hall (22)

IGGY POP/PITCHSHIFTER
London Brixton Academy *NME* 5.0 Show (July 13)

PRIMAL SCREAM
London Shepherds Bush Empire (June 19 & 20)

PULP
Elgin Roseisie Forest (June 21), Pickering Dalby Forest (22), Brandon Thetford Forest (23)

QUEENS OF THE STONE AGE
London WC2 Mean Fiddler (June 25)

READING/LEEDS FESTIVALS
Reading Richfield Avenue and Leeds Temple Newsam (August 23-25). Acts include The Strokes/Pulp/Jane's Addiction/Weezer/The White Stripes/The Dandy Warhols/Mercury Rev/The Soundtrack Of Our Lives/The Breeders/The Vines/Aphex Twin (Reading 23 and Leeds 24), Foo Fighters/Muse/Ash/Sum 41/The Hives/A/Andrew WK/Black Rebel Motorcycle Club/Jimmy Eat World/Rival Schools/Yeah Yeah Yeahs/The Libertines (Reading 24 and Leeds 25), The Prodigy/The Offspring/Guns N'Roses (Leeds only)/Slipknot/Incubus/Spiritualized/Hundred Reasons/The Streets/Puddle Of Mudd/Raging Speedhorn (Reading only)/Cornershop/Haven (Reading 25 and Leeds 23)

RED HOT CHILI PEPPERS
Dublin Lansdowne Road (June 25), London Docklands Arena (26)

SEX PISTOLS
London Crystal Palace National Sports Centre *NME* 5.0 Show (July 27)

SONIC YOUTH
Manchester Academy (June 22), Bristol Academy (23), London Shepherds Bush Empire (24 & 25)

SPIRITUALIZED
Cardiff University, Great Hall (June 27)

STEREOPHONICS
Dublin Slane Castle (August 24). Acts include Nickelback/Doves/Counting Crows

THE STREETS
Dublin Ambassador Theatre (August 9)

SUEDE
Glasgow Barrowlands (October 30), Aberdeen Music Hall (31), Liverpool Royal Court (November 2), Manchester Academy (3), Leeds University (4), Newcastle University Of Northumbria (6), Birmingham Academy (7), Norwich UEA (8), Bristol Academy (10), Cambridge Corn Exchange (11), Southampton Guildhall (12), London Shepherds Bush Empire (14)

SUMMER SUNDAE FESTIVAL
Leicester De Montfort Hall Gardens (July 6 & 7). Acts include Cornershop/Calexico/I Am Kloot/Kosheen/Bobby Conn (July 6), David Byrne/Beth Orton/Ed Harcourt/Lamb (7)

SUPERGRASS
Brighton Concorde 2 (June 27)

T IN THE PARK FESTIVAL
Balado, Near Kinross (July 13 & 14). Main Stage: Oasis/Primal Scream/Gomez/No Doubt/Starsailor/The Dandy Warhols. *NME* Stage: Basement Jaxx/Morcheeba/Idlewild/A/Less Than Jake/The Cooper Temple Clause/Rival Schools/Hoobastank/Halo. King Tut's Wah Wah Tent: Badly Drawn Boy/Black Rebel Motorcycle Club/Joe Strummer & The Mescaleros/Haven/The Music/Athlete (July 13), Main Stage: Foo Fighters/The Chemical Brothers/Green Day/The Hives/Jimmy Eat World/Mull Historical Society. *NME* Stage: Air/Doves/The Beta Band/Shaun Ryder's SWR/Hundred Reasons/The Parkinsons. King Tut's Wah Wah Tent: Ian Brown/Mercury Rev/Sonic Youth/The Electric Soft Parade (14)

TINDERSTICKS
London WC2 Somerset House (June 23)

TRAVIS
Dublin Marley Park (July 21)

V2002
Chelmsford Hylands Park and Stafford Weston Park (August 17 & 18). *NME* Stage: The Chemical Brothers/Basement Jaxx/Gomez/Shaun Ryder's SWR/Sigur Rós/McAlmont & Butler/Ian Brown/The Beta Band/Elbow/The Coral/My Vitriol/Seafood/The 'Burn/Leaves/Halo/Athlete/The Crescent. Other acts include Stereophonics/Travis/Primal Scream/Badly Drawn Boy/Supergrass/Doves/Starsailor/Elvis Costello/Alanis Morissette/Stereo MC's/Soft Cell/Kosheen

THE VINES
Sheffield Leadmill (June 22), Manchester University, Hop And Grape (23), Glasgow QMU (24), Liverpool Stanley Theatre (26), Leeds Cockpit (27)

WHEATUS
Salisbury City Hall (June 20)

WITNESS FESTIVAL
Dublin Fairyhouse Racecourse (July 13 & 14). Acts include The Prodigy/Foo Fighters/The Chemical Brothers/Green Day/The Hives/Air/Ian Brown/Sonic Youth/Mercury Rev/The Beta Band (July 13), Oasis/Primal Scream/Basement Jaxx/Gomez/The Dandy Warhols/No Doubt/Starsailor/Badly Drawn Boy/A/Black Rebel Motorcycle Club/The Coral (14)

YEAH YEAH YEAHS
Northampton Soundhaus (June 27)

NME BRING IT ON TICKETLINE 0870 1 663 663

PHOTOGRAPHY: ALESSIO PIZZICANNELLA

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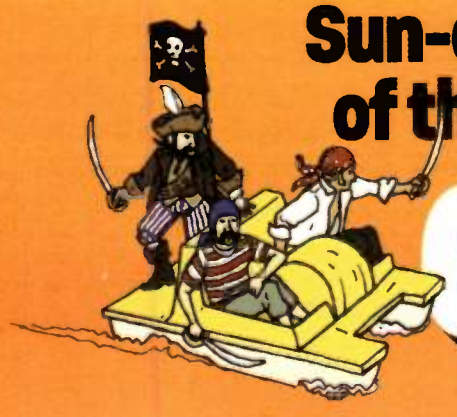


Sun-drenched stupidity from the creators of the galaxy's greatest men's magazine

ON SALE NOW!

LIVE CLUB GUIDE

From Wednesday June 12 to Tuesday June 18

Edited by Kieran Wyatt

Attention promoters – club listings must be sent via email ONLY to kieran_wyatt@ipcmedia.com. Please don't include any attachments. Your details should reach the club editor at least three weeks before the cover date

WEDNESDAY 12

BIRMINGHAM

THIS IS NORMAL: Hi-fi, lo-fi, no-fi indie and alt.soundz. Edwards No 8, Lower Severn St, 8pm-1am, £3.

LEICESTER

SKIRMISH: Rock and nu-metal. Oxygen, 46 Abbey St, 9pm-2am, free before 11pm then £3.

LONDON

CLUB CHUBBIE: Club Sandwich and DJ Perch with the rootsical manoeuvres. Studio Club, 144 Charing Cross Rd, WC2, 10.30-3am, £6.

INFLUX: DJ Absolux (Scratchmeister) with the hip-hop and dub plus kung fu visuals. Vibe Bar, 91 Brick Lane, E1, 7.30pm-11.30pm, free.

PLAY: Tokyo label showcase their brand of twisted dub and future electronica. The Market Place, 11 Market Place, W1, 8pm-1am, free.

MANCHESTER

ART + SCIENCE: Cosy café happening with "random messy records". Trof Café, 2a Landcross Rd, Fallowfield, 6.30pm-10pm, free.

THURSDAY 13

GLASGOW

GUM: New wave, electro, hip-hop, punk, techno and disco mash-up. Halt Bar, 8pm-11pm, free.

LONDON

F♥VOURITIZM: Fortnightly rummage through the house crates. Herbal, 12-14 Kingsland Rd, E2, 9pm-2am, £4.

INTERNATIONAL HI FI: Radio-friendly indie from the Cigarettes'n'Alcohol gang. Moonlighting, 17 Greek St, W1, 10pm-3am, £5.

MOVEONUP: The original funk soul brothers with '60s and '70s beats. Propaganda, 201 Wardour St, W1, 10pm-3am, £5.

NEVER MIND THE NEIGHBOURS: Freaky, spontaneous, irreverent sounds from NYC's Adam Goldstone. Substation South, Brighton Terrace, SW9, 9pm-3am, £4 (£3 concessions).

PANIC: Indie, new wave, junk rock, industrial glitz synth and arty glam. Gossips, 69 Dean St, W1, 10pm-3.30am, £5 (£4 concessions).

SUPERHERO MUSIC: Grand Central Records night with Mark Rae and co. Cargo, Rivington St, EC2, 7.30pm-1am, £6 before 9pm then £7.

MANCHESTER

C'MON FEET: Taskforce, Spybase, Andy Peek and Homebrew with live hip-hop beats. Night & Day, Oldham St, 9pm-2am, £5.

FIVE MINUTES TO THE FUTURE: Five decades of rock'n'roll plus five live local bands. Jabez Clegg, Dover St, 8pm-2am, £3.

NOTTINGHAM

SONIC YOUTH!: Dirty garage punk and future classics from MC5, Clash, Hives, BRMC etc. The Social, 23 Pelham St, 10pm-2am, free.

FRIDAY 14

BRIGHTON

ACTION-A-GOGO!: Northern soul, freakbeat, original garage and exotic boogaloo. The Joint, West St, 10pm-2am, £5.

EDINBURGH

TROUBLE AT THE BLUENOTE: Hip-hop, jazzfunk, broken beats and other sonic gems. Beat Jazz Basement, Chambers St, 8pm-3am, £3 before 12midnight then £4.

GRAVESEND

RETOX: Breakbeats, d'n'b, leftfield beats and hip-hop. Red Lion, Crete Hall Rd, Northfleet, 9pm-2am, £6.

LONDON

ASLEEP AT THE WHEEL: Melodic electronica, folky rhythms and beat treats from Noah's Ark, Headrillaz and Vanishing Breed (live). Embassy Bar, 119 Essex Road, N1, 8pm-1am, £4.

FABRICLIVE: Jazzanova, UNKLE, Grooverider, Fabio, Andy C, Ali B and more mash up the breakbeat science. Fabric, 77a Charterhouse St, EC1, 9.30pm-5am, £12 (£10 NUS).

INCIDENT ON KINGSLAND ROAD: Breaks, dub, electro and phuture house. Catch, 22 Kingsland Rd, E2, 9pm-2am, free.

PROGRESSION SESSIONS: LTJ Bukem leads the cosmic drum'n'space attack plus the lounge delivers laidback fare. The End, 16a West Central St, 11pm-5am, £12 (£8 NUS).

MANCHESTER

TRIBAL SESSIONS: All shades of twisted grooves and hard'n'funky techno. Sankey's Soap, Jersey Street, 10pm-3am, £7-10.

SOUTHSEA

HIPSHAKER: Proper '60s soul and beat choonage. Wedgewood Rooms, 147b Albert Road, 9pm-2am, £5.

SATURDAY 15

DUNDEE

COALESCE: Alt.metal, indie and punk noize. Pete's Bar, Dundee Uni SU, Airlie Place, 10pm-2.30am, £3.

LEICESTER

TUBE CLUB: Northern soul, mod and similar beats. Half-time Orange, Burnmoor St, 8.30pm-1am, £7.

LONDON

ALL NIGHT SCHLONG: Amalgamation Of Soundz, Crackin' Skullz and Adam F with beats, reggae, dub and hip-hop. 333, 333 Old Street, EC1, 10pm-5am, £10 (£5 before 11pm).

CASINO ROYALE: Rock'n'indie. Monarch, 49 Chalk Farm Rd, NW1, 8pm-2am, £7.

THE PIT: Nu-metal and rock. Black Horse, 181 Sheen Rd, Richmond, TW9, 9pm-2am, £5.

THANKS FOR COMING BY: Classic Records night with Derrick Carter, Luke Solomon and Kelvin Andrews. The End, 16a West Central St, WC1, 11pm-7am, £15 (£10 NUS or after 4am).

TROUBLE ON VINYL: Andy C, Grooverider, Zinc, Brockie, Bryan Gee, Swift and more with hardcore breakbeat science. Colosseum, 1 Nine Elms Lane, SW8, 10pm-6am, £12.

MANCHESTER

PHUSH#3: Capitol K, National Forest and the DRGS collective on the experimental electronica tip. Night & Day, Oldham St, 8pm-2am, £5-7.

SHEFFIELD

NERVE ENGINE: Alt.rock, punk, new wave and more. Barfly, National Centre for Popular Music, Paternoster Row, 10pm-2.30am, £4.

SUNDAY 16

LONDON

INNER SPIRIT: Cairan O'Hagen drops NYC loungecore and house. Catch, 22 Kingsland Rd, E2, 8pm-1am, free.

MONDAY 17

ABERDEEN

LATERALUS: Metal, rock and proper punk. Lava, 9 Belmost St, 11pm-2am, free.

BELFAST

HEMP: Ragga, dub and other skanking choonage. Laverys Back Bar, Bradbury Place, 7pm-late, free.

CAMBRIDGE

FAT POPDADDYS PUSSYCAT CLUB: Hives, Mondays, northern soul. Fez, Market Passage, 9pm-late, £2-3.50.

TRASH: Erol and James with indie grooves and giveaways galore. The End, 16a West Central Street, London, WC1, 10pm-3am, £4.

TUESDAY 18

BRIGHTON

MINIMELT: D'n'b. Ocean Rooms, 1 Morley St, 10pm-3am, £1 before 11pm then £2.

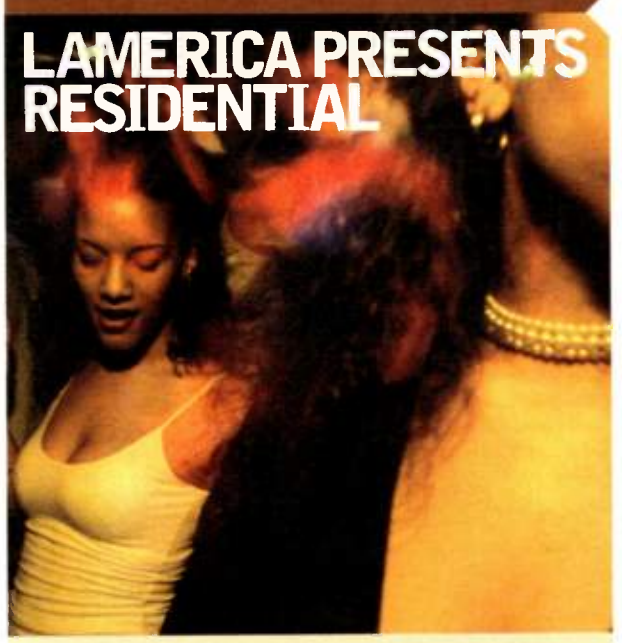
PORNO: Sleeze, cheese, funk, hip-hop and innuendo. Joint Club, West St, 10pm-2am, £3.

LONDON

SKREAM: Hip-hop and funk scratched to devilry by DJ D-Zine and guests every week. Form, 4 Greek St, W1, 8pm-1am, free.

PHOTOGRAPHY: SHOT2BITS.NET

CLUB OF THE WEEK



"Showcasing the best residents in the land," they claim. Well, it's a pretty water-tight statement with Craig Bartlett and Dave Jones joined by the excellent Gareth Cooke (long-time Ministry resident) and DJ Velazquez (from Vienna's Twisted night). If its Jubilee night launch with Roger Sanchez was anything to go by, this monthly night will go from strength to strength. Saturday June 15, Emporium, High Street, Cardiff, 10pm-4am, £10.

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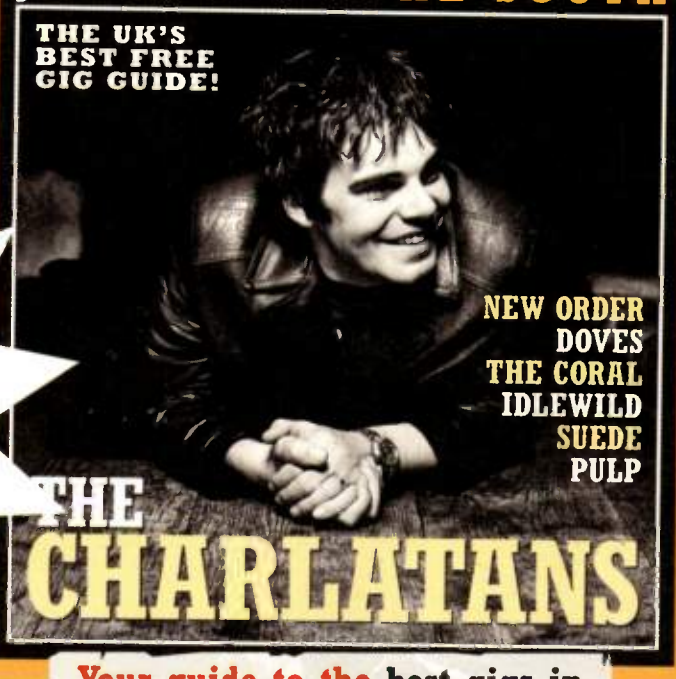

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BOARDS OF AMERICA

American Head Charge talk about the resurgence of keyboards in rock

American Head Charge's Justin and Aaron: they like a little tinkle

Extreme nu-metal eightsome American Head Charge have two keyboard players. Don't worry though, this isn't the start of some nu-prog revival.

"I was a big fan of the industrial rock of the early-'90s, like Ministry and Nine Inch Nails," says Aaron Zilch. "My grandmother could play by ear, so there were always pianos and keyboards around when I was growing up. Then I got more into technology. Only now am I getting into incorporating the technology with the playing again."

Justin Fowler had no previous experience with the piano. "I didn't know a thing about the technology until about a month before I was asked to join the band," he says. "The whole record for me was just learning what everything does."

So what exactly are you doing?

"A variety of things," explains Aaron, "from weird garbled voices to percussion type loops to traditional keyboard melodies. It's a general layering of the noise."

And then there's the small matter of Justin's key-tar, an instrument not seen since the gory '80s days of Jan Hammer.

"It's a vintage Yamaha controller," he confesses. "I got it in Japan for about $100. It's triggering E-mu samplers and controlling other outboard devices. I also have a Clavia Nord Lead and an Ovation Supernova."

"We're both controlling a couple of effects units and virtual analogue synthesizers," adds Aaron. "I've got an Access Virus, a beautiful piece of kit, and I use a Yamaha CBX2 onstage. We made the initiative a while back to get these Yamaha control keyboards – they work for longer."

Aaron's Oxygen 8 keyboard, featured in the 'Just So You Know' video, has yet to be incorporated into the live show – a sole USB port is not the most solid connection for the AHC live maelstrom. But hang on; why not use a trigger pad?

"Keys are just more versatile," explains Justin. "Because the keyboards are programmable – I can assign it so I'll just be hitting the keys to trigger percussion or whatever. It's useful to be able to program a little key range that's a counter melody or controlling another synth or whatever. Also, our keyboards have wheels and knobs, which mean we can change what we do every night. Maybe you want to use different sounds. Modulation. Variety."

"Hopefully more people in rock bands will start using keyboards, says Aaron. "It's obviously the future. If heavy metal music is going to be different to the past, it's going to have to acknowledge Digital Hardcore and Alec Empire, The Mad Capsule Markets and that kind of stuff."

"You can get all these aggressive sounds out of electronic equipment that guitars and pedals can't do," says Justin.

"More and more bands have some kind of keyboard or sample pads," concludes Aaron. "It's gonna to keep going. You know, every chord has been played. To keep the excitement of heavy music, we need new sounds."

Robert Collins

TESTING TESTING

More nu-psychedelia **with the** Pink Paisley **Fender Telecaster**

£599.95

★★★★

Jesus, what's happened to that Telecaster?
It's a reissue of the 1968 model that, as you'd imagine, was launched to cash in on the psychedelic explosion of the day. There's also one with a Blue Flower pattern, but we like this Pink Paisley model more.

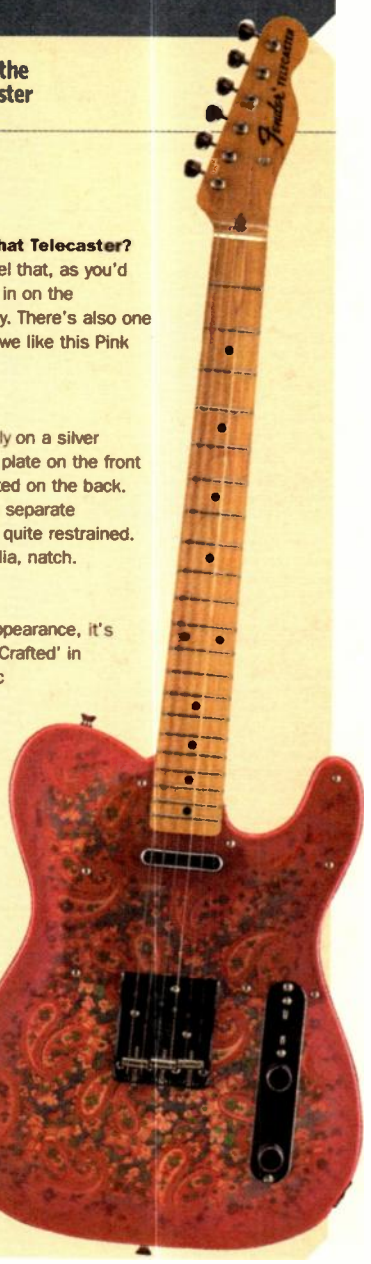
Isn't it a bit garish?
Not really. The paisley sits gently on a silver backdrop under a clear scratch plate on the front and the pattern is neatly repeated on the back. The maple neck doesn't have a separate fingerboard – in some ways it's quite restrained. Apart from the raging psychedelia, natch.

I'm not a hippy, you know.
Pity. Despite its flower power appearance, it's still a take-no-prisoners guitar. 'Crafted' in Japan, you're getting the classic Telecaster design with two single coil pick-ups, the three-saddle bridge and a chunky three-way switch. The pickup that sits next to the bridge ensures that, whatever amp you're playing it through, you're going to get the unmistakably trebly Telecaster tone.

Do I want one?
If you want to stand out from the crowd, in tone as well as style, it's certainly something to look at. We're betting The Coral own one by the end of the year.

Robert Collins

Contact: Arbiter
020 8970 1901



HOLLY'S DEMO

Holly Hernandez reviews your demos

SUNSEEKER
The Sunrise EP

Vocals and guitar sound aside, this could almost be early Cure, which you can guarantee is not the result that Sunseeker were looking for. First track, 'Boy With A Magazine', comes on like 'A Forest', albeit with a more upbeat chorus. Much of the rest of it is pilfered, probably deliberately, from the Stiff Little Fingers school of staccato six-string. The vocals, however, have no place here. Presumably Sunseeker wanted to avoid accusations of derivation by using a generic vocal style that owes more to modern-day sixth-form students than it does to old-school punk rock.

INFO: 07779 045865

Isn't it ironic: Sunseeker in night-time photo shoot

PHOTOGRAPHY: DEAN CHALKLEY

ROLLING DOG
Six Songs By Rolling Dog

According to them, Rolling Dog are a "supreme four-piece with tunes to die for, laced with lyrics that go beyond vague rants", Rolling Dog are currently packing them in on the local circuit. Presumably there's a sizeable market for diet-Doves in the Hampshire area. That's what the opening track here – a mellow, minor key affair with reedy vocals – would suggest. In the name of eclecticism, however, the second track kicks in like Chas'n'Dave – all sing-a-long-an-indie with a count-in at the beginning. Quite shameful, really.

INFO: band@rollingdog.co.uk

DUSK 2 DAWN
Indigo

What is it about the word 'indigo' that screeches naffness? When used in relation to anything musical it seems to suggest desperate bohemia, yet only serves to achieve an image of Indian bedspreads pinned to rented living room walls inhabited by out-of-work female backing vocalists. Which is, incidentally, exactly what Dusk 2 Dawn are. The two girls, Adi and Indeg, met while auditioning for a pop group. Realising that their voices gelled like peaches and cream, they decided to go it alone. The result is a dub-style, Destiny's Child-inspired, socially naive exercise in pedestrianism.

INFO: 07957 575776

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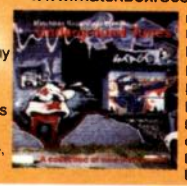

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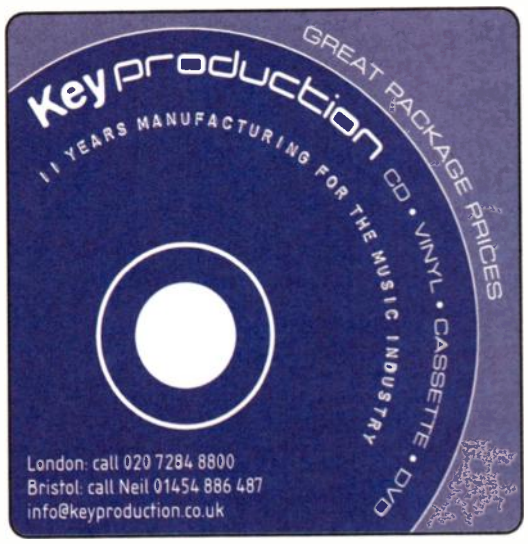
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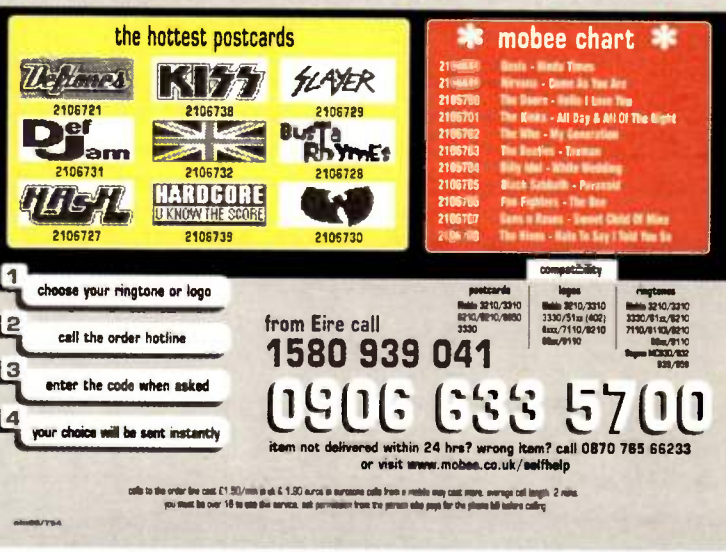
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ON SALE NOW

FROM PAGE 26

A steady flow of radio-hogging hits – 'Southern Hospitality' (produced by The Neptunes), 'What's Your Fantasy?' and 'Area Codes', the syrupy funk banger from 'Word Of Mouf' on which he counts the *"hos"* he has *"in different area codes"*, ie, plenty – plus two huge albums means Luda now owns a fleet of luxury vehicles and a crib in the College Park district of south Atlanta with its own football pitch, basketball court and swimming pool.

Just as Bubba Sparxxx peddles his ravenous country boy alter ego and OutKast's Big Boi and Andre 3000 masquerade as trippy 31st century E-dabbling ATLiens, Ludacris has cultivated a persona as a lewd Southern gent – as he puts it in 'Area Codes': *"I got my condoms in a big-ass sack/I'm slaggin' this dick like a New Jack, bee-yatch!"*. He's found his niche, and it lies somewhere between the independent ghetto struggle of the hood and the pampered Courvoisier-swigging, gold lamé-wearing silliness prevalent among Atlanta's hip-hop elite.

Only in sunny Atlanta, where business is conducted in strip clubs, the carb-loaded cuisine is heart-stoppingly fine and the traditional Southern tucker – fried chicken, sweet greens, macaroni cheese and corn bread – Ludacris belches liberally as the Neptunes-produced act, Clipse, fills the black leather interior of his newest $55,000 purchase. He calls his car 'Cocaine', "because it's white and addictive". His dark green motor goes by the name of 'The Chronic'.

Anyone wondering what Ludacris' new single, the uptempo romp 'Rollout (My Business)', is about should check the diamond-encrusted handcuffs on a silver chain around his neck and his bejewelled sun and moon rings (Luda's a vaguely spiritual Virgo, his birthday's – gulp – September 11). While he has no qualms about such displays of wealth, he's keen to keep his private life private. "If you an entertainer like me people are always spreadin' rumours about you that aren't true," he gripes.

Ludacris supports Eminem on the megastar's summertime US tour. He's also appearing in two Hollywood films, one called *Radio* about a maverick breakfast show DJ, the other, *Senior Skip Day*, dealing with a group of high school students who bunk class to party. But it's the music which still means most to the rapper.

"Music is my life. S'all I wanted to do with my life. Rap is all about emotion. If you don't get someone to act on something when they listen to your music then I don't think you're doing your job. You got music out there making people cry, got 'em out there fighting. If my music makes people fight I don't give a damn – you doin' your job."

Ludacris' third album is almost completed. It's called 'Chicken & Beer'. "Because chicken and beer – you are what you eat, man. And basically you see me eating chicken right now, I eat chicken every day and people wanna know where the rhymes and creativeness come from, it's from chicken."

But do you know where the chickens come from?

"They come from chickens."

Have you see the conditions they're kept in? Even Russia's stopped importing US chickens because the quality is so poor.

"That's any kinda food sometimes. You never know."

As in dining, so in music: Ludacris is prepared to take risks. "Life is all about confidence and curiosity," he says. "Either you curious about what's going on or you confident, you been there and done that."

He sucks the grease from his fingers and closes the empty box. The crunkiest, straight, grimy, off-the-chain Southern fried, country ass, potato-eatin' dog in the whole of the ATL is off to bed. He will, perhaps, dream of chicken tonight.

"If my music makes people fight I don't give a damn – you doin' your job"

ladies are lusted after with great gusto, could Ludacris exist.

"What is it about me that people like? The versatility, because no-one is really I guess doing what I'm doing right now. Like, I use my voice as an instrument," explains a heavy-lidded Luda in the driver's seat of his sparkling white Cadillac, parked behind his favourite Atlanta record store, Earwax. "I'm just Ludacris," he continues off-pat. "As the name implies, it's just crazy beyond ridiculous. That's what sets me apart, that's what people like about me. I'm set apart from other people right now."

The Ludacris *NME* encounters today is not the rapier wit whose teddy-soft demeanour commands lusty approval from legion doe-eyed females, but a jet-lagged Luda, 'fresh' off the plane from Portland, Oregon, where he played last night with his fearsome Disturbing Tha Peace crew. We catch them at Athens University two days later and, for a hip-hop show, it's extremely energetic, Luda and his sinewy foils darting hungrily about the stage while his DJ, JC, grinds out the crunk. Athens alumnus Bubba Sparxxx joins them for 'Ugly' and removes his shirt to reveal a bigger pair of breasts than those of the college girls in the crowd.

In "business mode" ("'Cos I'm doing an innerview and people that are reading this article right now need to know that I'm in business mode because I'm tryna sell my album") and noshing on

GET YOUR CLICKS HERE!
WATCH THE FULL VIDEO FOR 'ROLLOUT (MY BUSINESS)' ON NME.COM NOW

BOOTY

WIN STUFF

SEX PISTOLS BOX SETS MUST BE WON!

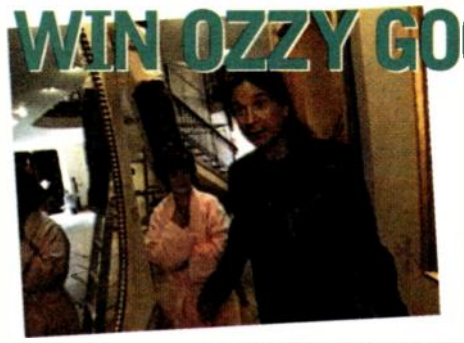
It's 25 years since the **SEX PISTOLS** made their presence felt with 'God Save The Queen', and this month they commemorate that with a new compilation. 'Jubilee''s highlights include all the singles as well as Sid Vicious' unique take on 'My Way', plus CD-Rom videos of 'God Save The Queen', 'Pretty Vacant' and 'Anarchy In The UK'. Also out now is 'Sex Pistols – The Box Set'. This is the definitive Sex Pistols item; a three-CD set featuring 61 tracks comprised of studio recordings, rarities, unheard demos and live material, all packaged in a lavish long box. Also included are many rare photos.

NME has **TWO SEX PISTOLS BOX SETS** to give away and **FIVE COPIES OF 'JUBILEE'** for the runners-up! To be in with a chance of winning, simply tell us:

Where in London are the Sex Pistols playing this summer?

Answers to 'Innit For The Money', *NME*, 25th Floor, King's Reach Tower, Stamford Street, London, SE99 0BB. Usual rules apply.

WIN OZZY GOODIES AND NIK NAKS!



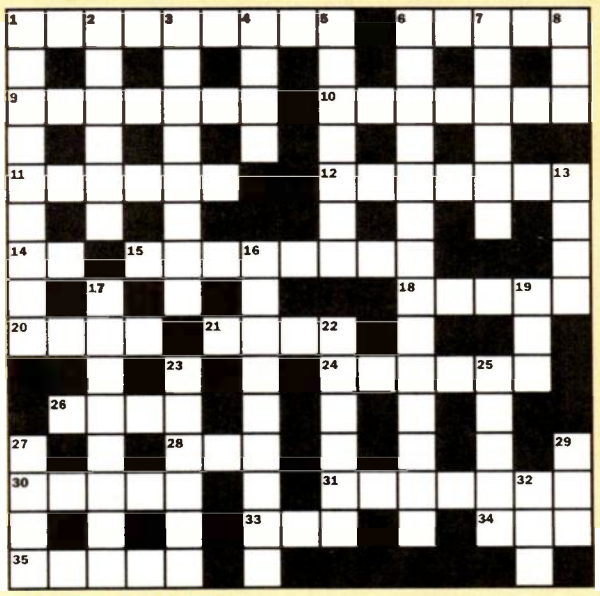
THE OSBOURNES is the most talked-about docusoap of all time. The antics of the sometime Prince Of Darkness and his brood have been slaying all comers in the US TV ratings, and now *The Osbournes*, flavoured by Golden Wonder Nik Naks, is on our screens on MTV every Sunday at 10pm!

To celebrate this revival in fortunes for the Osbourne family, *NME* has teamed up with Nik Naks, the show's sponsor, to give one lucky reader a fantastic **PHILIPS STEREO SYSTEM**, **OZZY GOODIES** such as the Ozzy 'Jubilee-style' mug and even **YOUR OWN BODY WEIGHT IN NIK NAKS**! Simply tell us:

From which English city does Ozzy hail?

Send your entries on a postcard marked 'Black Sundays' to *NME* at the address above. Usual rules apply.

HMV CROSSWORD



CLUES ACROSS

1 The Eminemless Show (7-2)
6+9A Space to write in the book... Saturday. 'This afternoon I let someone kick sand in my face' (5-2-1-4)
10 The Killah Priest made a single move (3-4)
11+17D *"When I die and they lay me to rest/Gonna go to the place that's the best"*, 1970 and 1986 (6-2-3-3)
12 _____ *In Brooklyn*, 1995 movie starring Eddie Murphy (7)
14+15A Exclaim pleasure for 24 hours with The Edwin Hawkins Singers (2-5-3)
18 Rapper whose real name is Connell Haynes (5)
20 Shocking second half of an album by Belly (4)
21 'Theme From ____' was the Manic Street Preachers' first Top Ten hit (4)
24 Cat Stevens album – being part of the music biz, it's obvious (6)
26 Both Traffic and Neil had a hit with 'Hole In My ____' (4)
28 Shamen's cry for help on 'The ___ EP' (1-1-1)
30 Nothing a half-sister can do for this band (5)
31 *"And when the night is cloudy, there is still a light that shines on me"*, 1970 (3-2-2)
33 The half lovely drummer with The Psychedelic Furs (3)
34 Albums '___ Rats' by Frank Zappa and ' Space' by Queen (3)
35 Freda _____, had a Number One hit with 'Band Of Gold' (5)

CLUES DOWN

1 *"And I dreamed I saw the bombers riding shotgun in the sky/Turning into butterflies above our nation"*, Joni Mitchell (9)
2 Get in some extra visits to see some Scottish people (6)
3+16D Here's the first person to have made a joke about The Offspring (8-9)
4+27D The recording goes back to the start for Morcheeba (4-4)
5 (See 22 down)
6 Yes, dramatic end somehow comes to Americans who sang 'Tell Me When It's Over' (5-9)
7 _____ & Donna, had a Number One hit with 'Uptown Top Ranking' (6)
8 Duane Eddy number featured in a *Dad's Army* episode (3)
13 Swedish band. (Not difficult at all this) (4)
16 (See 3 down)
17 (See 11 across)
19 Half open to include a hard techno act (3)
22+5D An extremely full-bodied wine to be expected from The Vines? (6-7)
23+25D Known as 'The Empress Of The Blues', she died in 1937 following a car crash (6-5)
27 (See 4 down)
29 Jethro Tull begin with a Wings song (3)
32 A release from U2 while in their youth (3)

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COMPILED IN A CHEMISTRY LAB BY TREVOR HUNGERFORD

ANSWERS FROM JUNE 1 ISSUE

Across: 1 Main Offender, 9+27D+16D There Goes The Fear, 0+23A Rival Schools, 11 Violet, 12 Felt, 15 Take Your Time, 17 Ace, 18 On Your Own, 21+13A Sugar Ray, 22 Balfe, 26 Bug, 30 Beard, 31 Lovering.
Down: 1 Motivation, 2 Ice Hockey Hair, 3+26A On Every Street, 4 Fool, 5 No Sweat, 6 Eurythmics, 7+17D Every Angel, 8 Play, 14 Euros, 19 Upfield 20 NYCC, 23 Soul, 24 Omar, 25 Spin, 29 Go.

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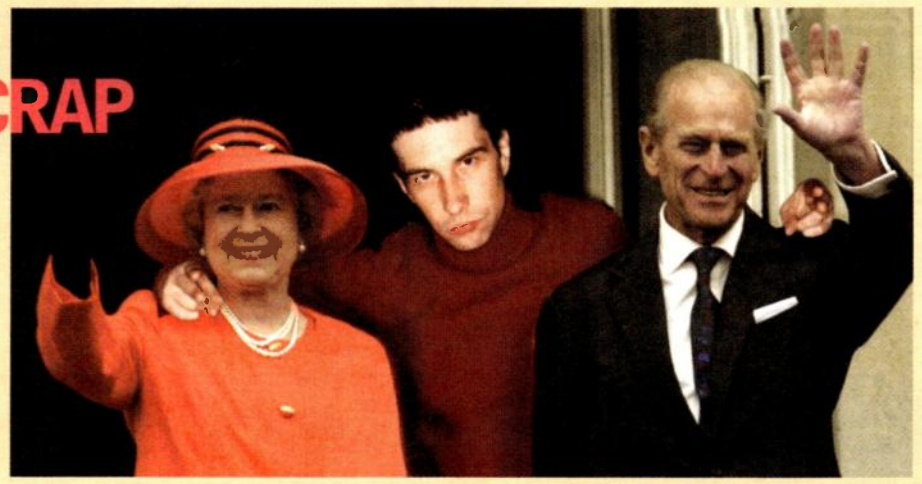
Edited by Stephen Dalton

THIS IS PRIMAL CRAP



So Primal Scream have changed their 'controversial' song 'Bomb The Pentagon' into a cheerful little ditty called 'Hey People Let's All Be Nice To Each Other For A Change Yeah Yeah' or some such shite? And they've got Kate '*Heat* Magazine' Moss and Robert 'Trout Farm' Plant on their new album too, hmmm? Jesus H Marx! If that's the level of lily-livered punk posturing, pseudo-political depth and shameless Met Bar starfucking that Gillespie's gang of white panthers have sunk to, no wonder the British music scene is spurting precious lifeblood from every orifice. With wishy-washy waffle like that, the Primals should have been onstage at the frigging Jubilee show at Buckingham Palace. Wake up, Bobby, you're finally starting to act your real age! A very scary thought. So where the fuck can we turn to now for heavy-duty rebel-rock attitude? And please don't say The Vines – Jesus, one album down and they've already fallen for that tormented-genius WANK routine that has ruined almost every post-Kurt rock band. Snap out of it! Get some sunlight before you turn into Thom Yorke, you utter TWAT! Otherwise, fuck off and let someone else have a go. Thanks.
Kylie Evolved, Cheshire

Not entirely fair, erm, Kylie. If the Primals released 'Bomb The Pentagon' now it would just sound tacky and tasteless rather than punky and political. A compromise, maybe, but an understandable one given the thousands of innocent people who died on September 11. And, OK, The Vines may be having a few problems shouldering such weighty expectations, but give them time to make the grade, or at least fuck up spectacularly – SD

OZZY: "IT WAS ONE BIG CLUSTER-FUCK"

Guys. I have read all of your emails complaining about the organisation at this year's Ozzfest. What can I say other than it was one big cluster-fuck? I've been through every issue with the producers, promoter, agent, Sharon, etc and I've been given a million reasons why this and that happened, but when it comes down to it I am the one that needs to apologise to my fans because it's my reputation and my name on the ticket. I must give thanks to my band and all of the bands who really did give their best to put on a great show despite the weather.

I turned up on Saturday hoping to leave with memories of another great Ozzfest gig, but the only thing I'll remember from that day is watching all of you leaving the in the wind and rain and feeling like my heart was breaking.

You have my sincere apologies for the ways things were handled.
Ozzy Osbourne

IT'S VINE TIME

I was slipping into a coma watching BBC Choice's *Re:covered* when, suddenly, I was galvanised into action by a shot of pure musical inspiration: a barmy pixie and his mates ripping up OutKast's 'Ms Jackson' and rearranging it into the most emotionally intense rock song I'd heard all year. Now I recognise said pixie as Craig from The Vines, and I can't wait for their debut album. Cheers for spreading the word, *NME*. I don't know, you wait for a new good guitar band and then about 15 come along at once!
The Frisco Kid, Manchester

Having downloaded most of 'Highly Evolved' (sorry, The Man!) and read James Oldham's brilliant piece, I can now state that The Vines are the best thing to come out of Australia since Kylie, Holly Valance and Nicole Kidman had a three-way Vegemite wrestling match. Craig Nicholls is a) a grade-A songwriter, b) an original nuttah and c) bona fide indie totty. It's summer – get free!
Vines Fan, Bolton

Calling The Vines the best band since Nirvana is akin to calling Björn Again the best band since Abba.
Billy, Bristol

Let's look after Craig from The Vines and not lose another great musician. They don't come along too often.
Jon Fox, via email

The Vines article left a bad taste in my mouth. I'm not sure about the way it was wrapped up with the suggestion of another rock'n'roll suicide. Not necessary.
Daniel Eastop, via email

TEENAGE RAMPAGE

Re: David Lanning who is too young to rock (*NMEmail*, June 1). Poor boy, tell him to move to a town or big city, become less frightened, more confident, buy a ticket in advance. Gaining entry is easy as you have a swagger in your step, and the beer in your hand comes for free from an admirer in the corner. That's what happened to me and I started going to gigs aged 12. By 13, I was promoting them and the rest is history.
Julian Savitch Lee, Arseshire

In response to David Lanning's letter: I am also 16 but have been to numerous gigs. I've been going to both the Brixton Academy and Astoria since I was 13. I went to see Blur when I was nine. If you wanna see these bands just go and quit whining! And I don't think £90 is an unreasonable amount to pay to see Incubus, Rival Schools, Less Than Jake etc etc.
Skarlet Butler, via email

THE ANTI-EMINEM SHOW

I've had just about all I can take of the fawning over Eminem. The man is an embarrassment. It's not even his dodgy views on women and homosexuals that bother me (although it does baffle me somewhat as to why this is consistently tolerated). It's just that, well, he's a bit crap isn't he? OK, I accept that he can string a few good lines together which can on occasion be quite amusing. But I cringe every time I hear how much he loves his kid or how much he hates his mum and his ex-wife. Get OVER it man, it's just boring. And another thing – Eminem's image is at least equally as manufactured as the boybands he claims to despise. How is bringing out a stupid plastic doll of yourself keeping it real? He's nothing but a pawn in the industry money-making game, but he seems to think he's some sort of revolutionary. And one last thing: it really gets my goat when people – *NME* reviewers, for instance – compare Eminem to Kurt Cobain. Kurt was – dare I say? – a genius while Eminem is just an embittered mediocrity whose musical legacy amounts to little more than a poison pen letter to his mum. Twat.
Neill Dougan, via email

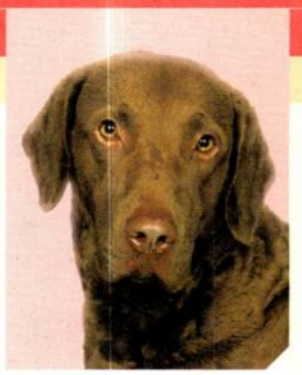
Cheers Neil. But face it, almost ALL the greatest rock stars have been embittered mediocrities with grudges against the world – Kurt included. What do you want? Jimmy Eat Bland Shit on every bleeding radio? But, hey, keep it up and you might even get dissed on the next Eminem album – along with the 9,527 or so mortal enemies that young Marshall attacks on his latest classy offering – SD

ONLINE AND OFFSIDE

I am writing this email while downloading tracks off Audiogalaxy. Despite what the major labels try to tell you, I am not scum. I am downloading three or four tracks just to see if I want to buy the album. I have used this method to buy albums by The Soundtrack Of Our Lives and The Streets, to name a few. As far as I'm concerned, Audiogalaxy has meant I have bought more albums. Can't the majors see this is a marketing tool? I still consider myself a music fan and will buy as many CDs as I can afford, but if the majors don't stop making these disparaging comments then I'll get that broadband connection and they will not get the money I'd willingly spend.
Dismayed Don, via email

JESUS DRUGS CANDY SMACK GIVING HEAD WOOH YEAH BABY

Just saw/heard/experienced BRMC complete with actual motorcycle gangs bearing clawtooth hammers and actual LOUD bikes. Nonetheless coma here schoolboy no JJ BRMC are FUCKING BRILLIANT and LOUD.



However told master Pete Salisbury THE VERVE were even better following as it were in my opinion THE STONE ROSES. He modestly replied "shit happens" but Pete you R A genius! and so R VERVE & BRMC. Bless!!
Incoherent Twat, somewhere in 1985

That dude out of BRMC has so much hair lacquer on he'd go up like a fucking FLAME if you sparked up next to him. What a big girl. Any bigger hair and he'd be in The Bangles. Thank you.
Gis Flange, via email

Actually, I've just formed a band with my two gormless mates called the Smack Leather Rebel Rock Motorbike And Sidecar Heroin Club. Catchy, huh? We wear – get this! – ALL BLACK and we haven't combed our hair since 1987. I'm also working on an oh-so-cool drug habit because my daddy can help me out if I get a 'monkey up my arse', which is (trade secret here) musician's code for a heroin habit. And yes, I said HEROIN. See how nonchalant I am about taking DRUGS? Not that I want to boast about it or anything. And I'm, like, really bummed out about, you know, pretty dark stuff. Especially my SMACK habit. Which I don't like to talk about. I'm also a pasty dickhead with no original ideas who has just discovered the Jesus And Mary Chain about 15 years too late. Can anyone recommend a decent dandruff shampoo? – SD

PS... FROM THE DARKEST RECESSES OF THE NMEMAIL BAG

I have it on good authority that Ben Knowles has been replaced. The real Ben died in a taxi crash in Turkey in 1974. Since then, the role of 'Ben' has been portrayed by Sean Moore out of the Manic Street Preachers. Look closely: not everybody is who you might THINK they are! Mwa ha ha haaah!!!
Lord Sutch, Atlantis

So it's *NME*'s job to save rock'n'roll is it? (*NMEmail*, June 1). Take a look at the Top Ten. What a fantastic job you're doing.
Steve Farcue

Eric Cartman: hates hippies, swears a lot, best thing in *South Park*. Swells: hates hippies, swears a lot, best thing in *NME*? They also bear more than a passing resemblance to each other.
Richard Newson, via email

Tag! I am ein german who is loving music from the Motherland. I especially like bands such as your Stereo Phonic and 100 Reasons. We have nothing like this in Germany, I have to listen to David Hasselhoff. Th s sucking! When will these great UK bands be touring in the Europe? I am looking much forward to seeing dates announced for Koln, as we are not being able to travel afar to exotic locals such as Middlesbrough or Falkirk. Guten abend, my Englander bruden.
Dein Helmut, In a fake Kraut accent

TEXT MANIACS

at exactly 2 this morn im gonna cull every teeny bopband, so wev only got 1hr left of sclub jnrs n a1!!! wot ever appnd 2 me rock n roll. cum on liam show the way.

re: American Head Charge I have just 3 words to say: Sigue Sigue Sputnik. I rest my case. Cheers, AntS, Redhill. PS – Fischerspooner: Split Enz NE1?

the vines should B beheaded because I don't like them.

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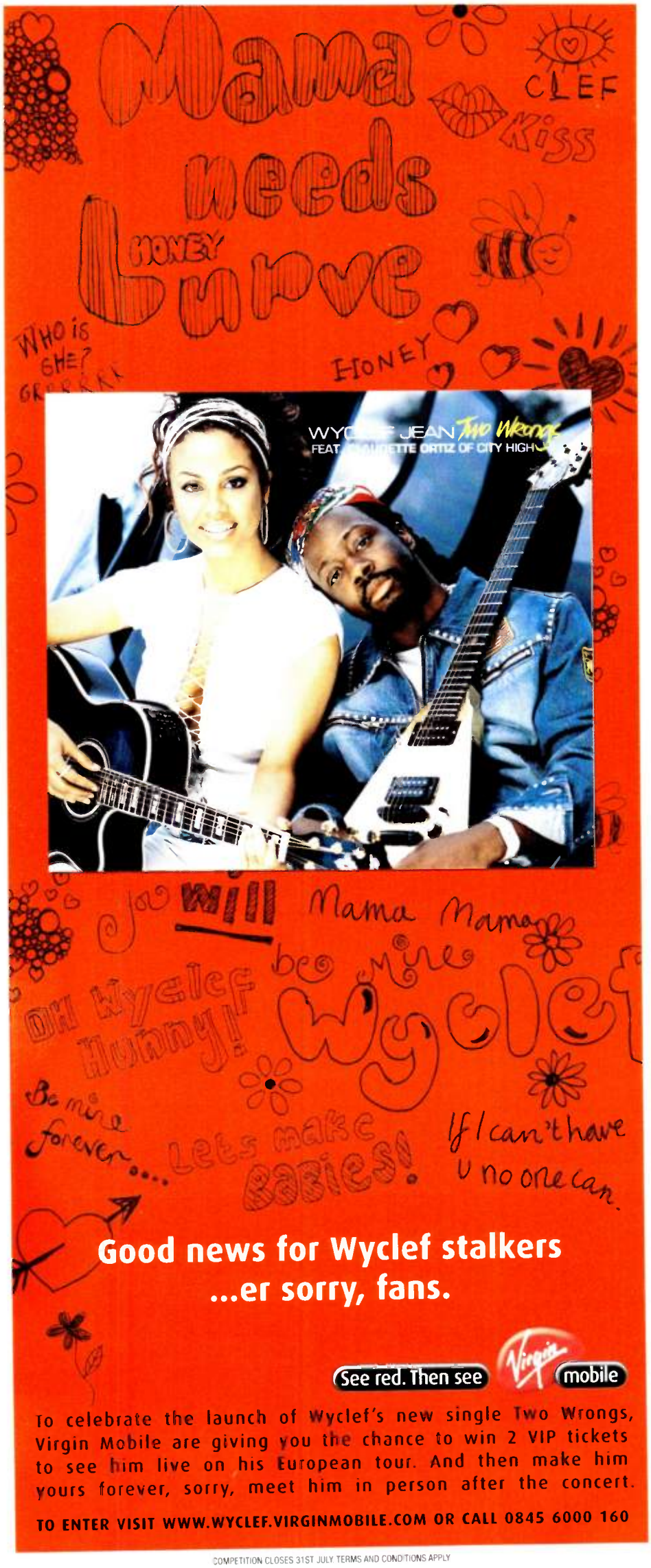
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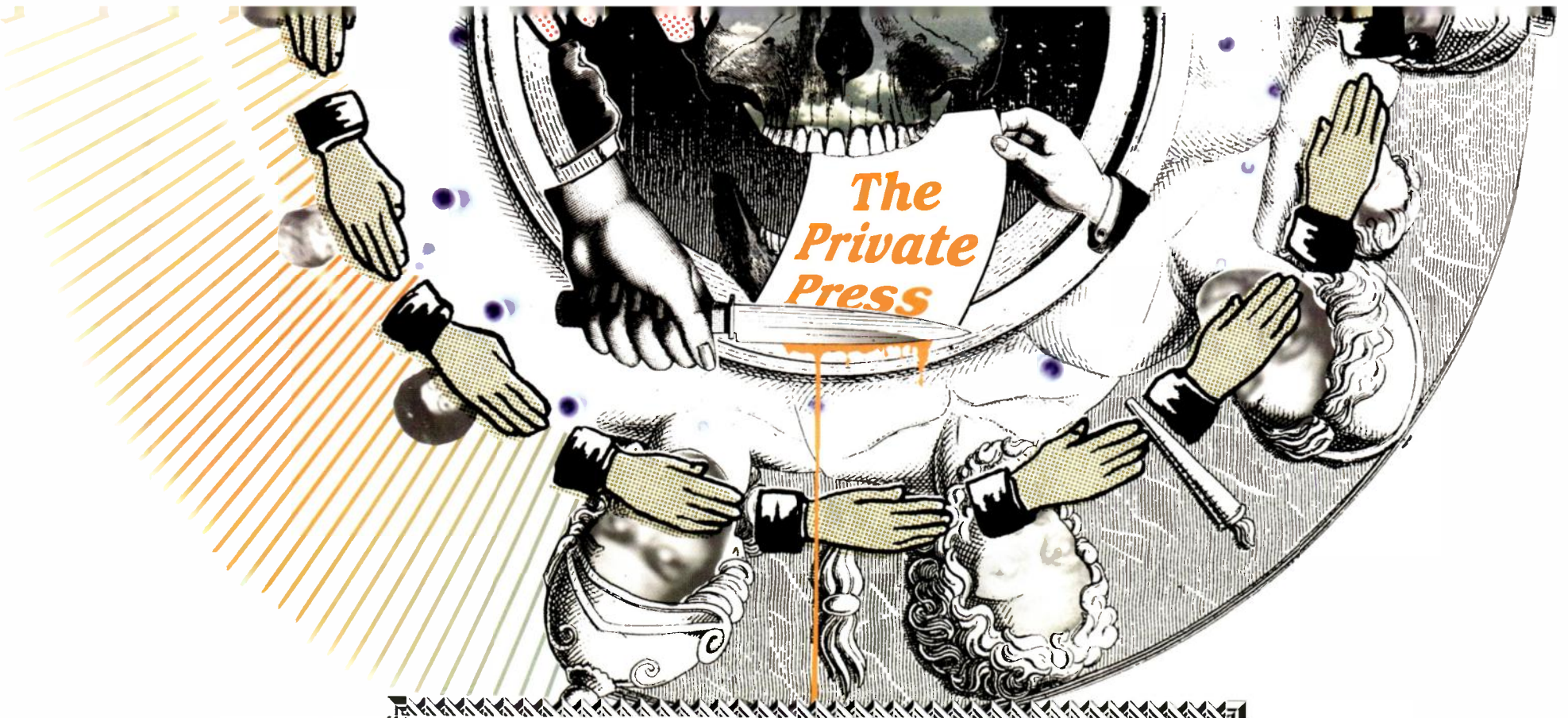

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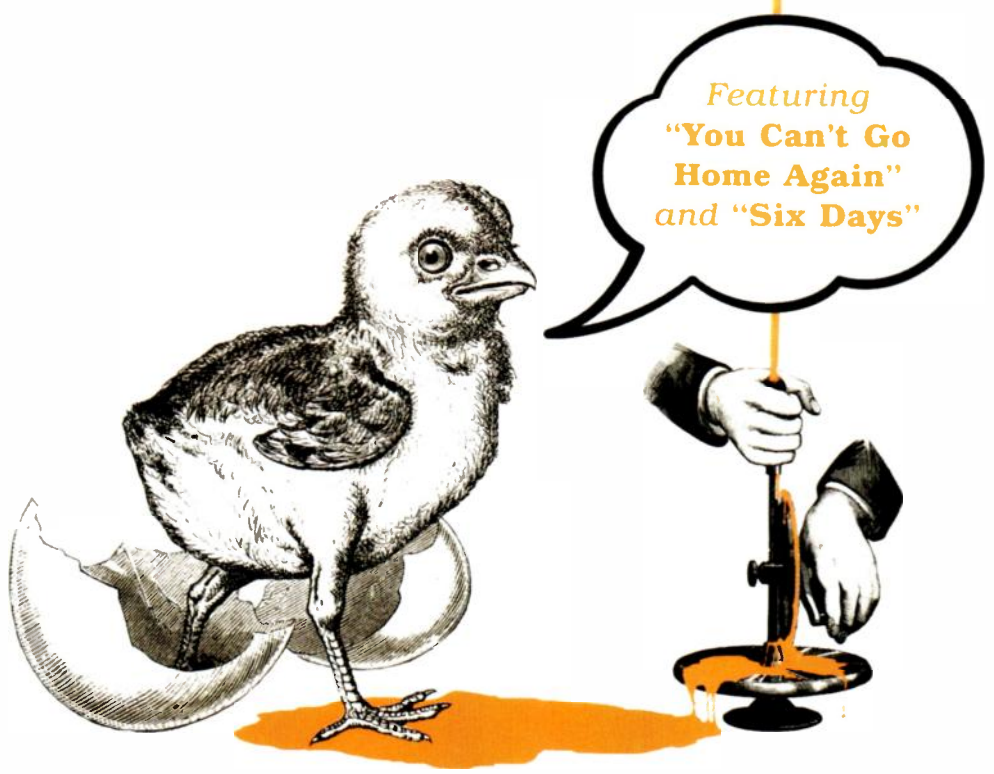

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